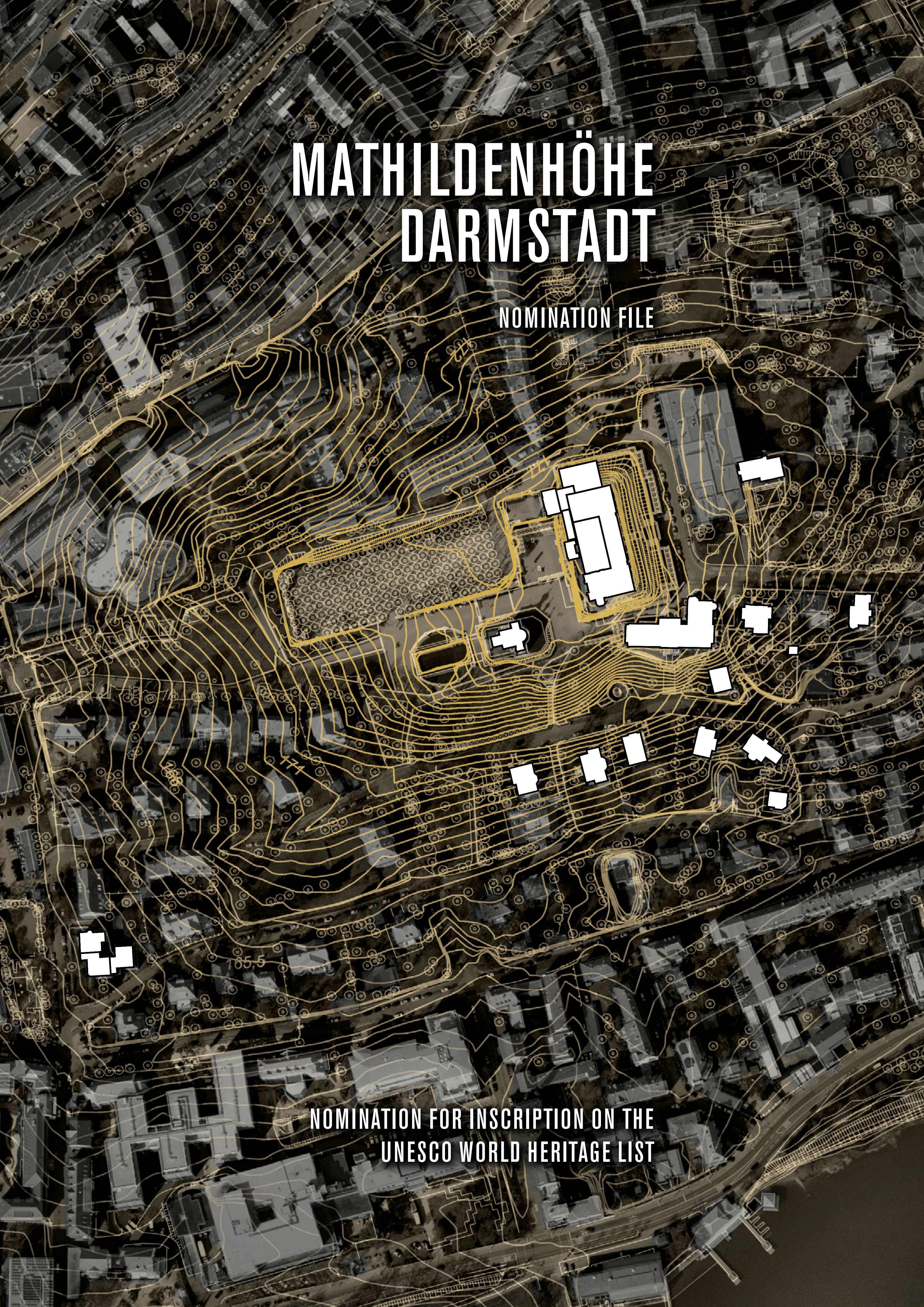

MATHILDENHÖHE DARMSTADT

NOMINATION FILE

NOMINATION FOR INSCRIPTION ON THE
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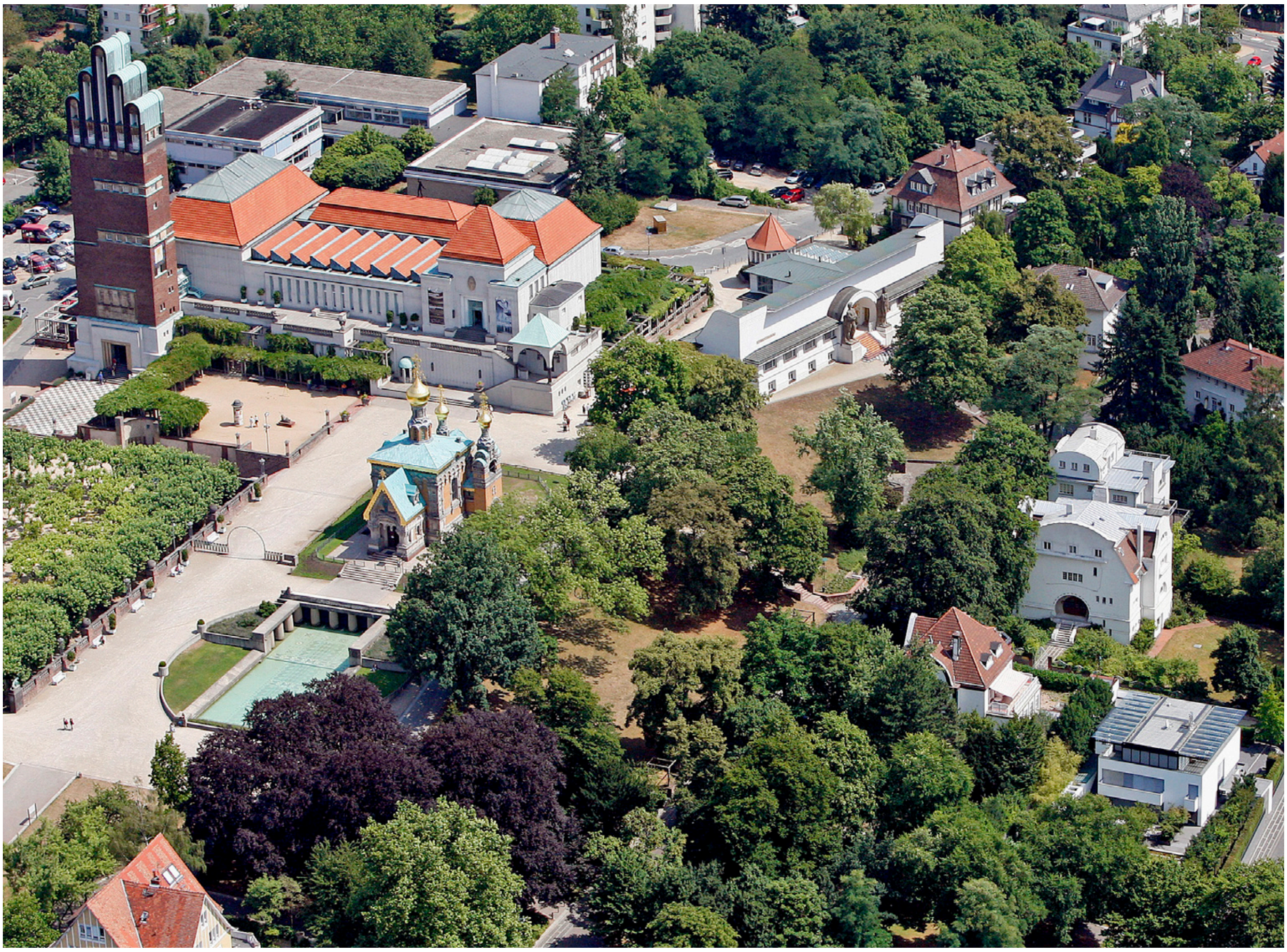
2.

DESCRIPTION

25.1 Joseph Maria Olbrich, Deiters House, Entrance, detail, 1901, photo 2015

2.a Description of Property **27**
2.b History and Development **101**

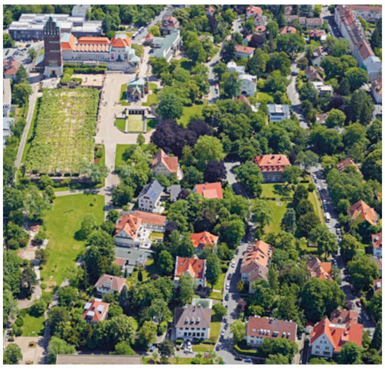


26.1 Mathildenhöhe Darmstadt, aerial view from south-west, photo 2008

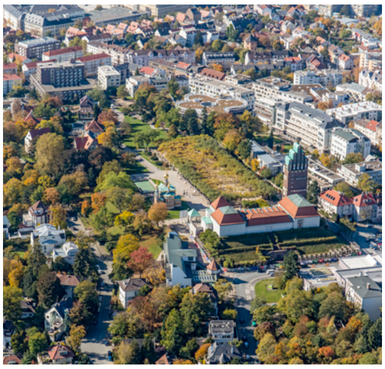
2.a DESCRIPTION OF PROPERTY

LOCATION OF THE MATHILDENHÖHE WITHIN THE CITY OF DARMSTADT'S URBAN STRUCTURE

The site "Mathildenhöhe Darmstadt" is located on the peak of a cone-shaped hill, which is flattened at the top, with steep slopes facing north and south, and more gentle slopes to the west and east. It is one of the foothills of the Odenwald, a low mountain range rising up east of the Rhine valley with a difference of two to three hundred metres in altitude. The hill along with the neighbouring Rosenhöhe are the first, comparatively flat foothills of the Odenwald at its northern edge. To this day, the area is characterised by its urban design from 1897 by the architect and town planner Karl Hofmann. The origins of his planning were the curved paths leading to the hill top in the English landscaped garden created in the 1830s, which he widened so that they became residential streets, or used to define the property lines. The significant form of the park delineated by the boundaries of the property is clearly recognisable to this day. The historical centre of the city, with the former residential palace, is located to the west of the Mathildenhöhe. It is within walking distance of the site and connected via the post-war constructed Erich Ollenhauer Promenade featuring numerous sculptures. The important connecting roads of the city only extend, on all sides, to the base of the Mathildenhöhe. Above these connecting roads, there are residential streets which have been laid out vertically and horizontally into the hillside. Until 1918, the City of Darmstadt was the residence town of the Grand Dukes of Hesse and by Rhine, and until 1945 it was the capital city of the People's State of Hesse. It is situated in the southwestern area of Germany and today is part of the Rhine-Main Metropolitan Region in the Federal State of Hesse.



27.1 Mathildenhöhe Darmstadt, aerial view from west, photo 2017



27.2 Mathildenhöhe Darmstadt, aerial view from east, photo 2017

27.3 Mathildenhöhe Darmstadt, aerial view from west, photo 2016

ENSEMBLE AND DEFINITION OF THE SITE [ID-NO. 001, ID-NO. 002]

The streets and paths, built from 1897 onward in the English landscaped garden according to the local building plan by Karl Hofmann, have been very well conserved to this day. These are the Nikolaiweg, which leads up the hill from the west, the Alexandraweg and the Prinz-Christians-Weg, which horizontally divide the southern slope above Erbacher Straße, and the Eugen-Bracht-Weg, Christiansenweg and Mathildenhöhenweg, which cross the former two approximately at right angles. The developments from the north via Lucasweg and from the east via Olbrichweg have also remained unchanged. The site's boundaries are informed by the overlap of all areas of the Mathildenhöhe that were used for exhibitions between 1901 and 1914. Therefore, the site includes the exclave corner plot Prinz-Christians-Weg / Stiftstraße, where the "Three House Group" ("Dreihäusergruppe") was built for the 1904 Artists' Colony Exhibition.

STREET LAYOUT AND DESIGN

The site includes the following streets and paths (the corresponding house numbers of the individual properties are stated in brackets):

ID-NO. 001

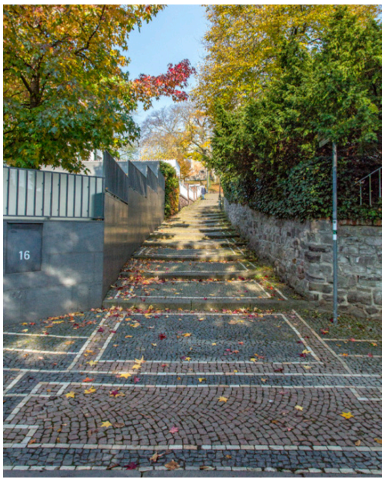
- Olbrichweg borders the area to the north and to the east, encompassing the Plane Tree Grove and the Wedding Tower (No. 11) with the Exhibition Hall. In this area, the Ernst Ludwig House (13 A) and the Studio Building from 1914 (No. 10) are located, across from the Upper Hessian House from 1908 (No. 15) with its Garden House from 1910, and the Sutter House (No. 19).
- Alexandraweg runs horizontally to the southern slope. Along this street, the following houses are situated: Behrens House (No. 17), Large Glückert House (No. 23), Small Glückert House (No. 25), Habich House (No. 27), Olbrich House (No. 28) and Keller House (No. 31). In addition, this street also features the Gottfried Schwab Memorial dating back to 1910 and the Ernst Ludwig Fountain by Karl Hartung and Otto Bartning from 1958/59.
- Prinz-Christians-Weg borders the area to the south.
- To the east, the area is bordered by Mathildenhöhweg, starting in the south with the Deiters House (No. 2) leading up past Olbrich House’s garden wall along the Heinrich Jobst Stairs to the Sculptor Studios.
- To the west, the border is formed by the narrow side of the Plane Tree Grove and its extension to the property line of Behrens House and Christiansenweg.

ID-NO. 002

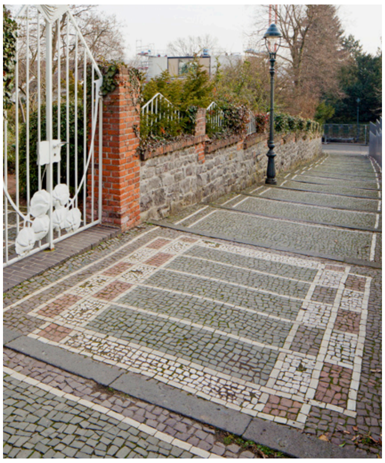
- The corner plot of the “Three House Group”adjoins the Stiftsstraße (No. 12) and Prinz-Christians-Weg (Nos. 2, 4).

Corresponding to the character of the villa colony, the roads are relatively narrow with a width of six metres. In Alexandraweg, Prinz-Christians-Weg as well as Christiansenweg, which is reserved for pedestrians and runs vertically up the hill, the two-metre-wide pavements to the left and right of the road are constructed with elaborate, original mosaic sett pavings. Their geometrical shapes made from various stone materials are not only decorative and lead the eye, but also guide to the individual houses by accentuating their entrances. The paths, characterised by the mosaic sett pavings, together with the elaborately designed garden perimeters of walls and wrought-iron fences, combine the individual street sections into an ensemble.

28.1 Peter Behrens and Joseph Maria Olbrich, Behrens House, Large Glückert House and Small Glückert House, 1901, view from west, photo 2015



28.2 Mosaic pavement, Christiansenweg, photo 2017



28.3 Mosaic pavement, Christiansenweg, photo 2012

ART-HISTORICAL DESCRIPTION AND CLASSIFICATION OF THE SITE

Within a few years, a unique urban, architectural and artistic ensemble of international reputation developed on the Mathildenhöhe Darmstadt, an icon of early Modernism in architecture, sculpture and urban open spaces. The site was expanded in close, successive steps for the spectacular building exhibitions of 1901, 1904, 1908 and 1914, making the site the focal point for all reform approaches within the movement for a renewal in art, architecture, design and life reform around the penultimate turn of the century. This also includes inspirations for the development of a modern Industrial Design, whose foundation was laid by the members of the Darmstadt Artists’ Colony.

The innovative concept which was first realised on the Mathildenhöhe included the construction of homes of various typologies, from the detached house, the terraced house, the Workman’s Cottage, and the modular holiday home to the metropolitan multi-floor residential building. All houses were completely furnished and surrounded by equally elaborately designed gardens.[1] During the four exhibitions in 1901, 1904, 1908 and 1914, the newly constructed houses were open to the public. They served to present modern living concepts and to promote everyday objects designed by the members of the artists’ colony and manufactured by local, national and international companies. This innovative exhibition concept was named the “Darmstadt Principle” as early as 1902.[2] Based on this first international building exhibition, the following decades of the twentieth and twenty-first century saw the realisation of further building exhibitions based on the same concept, including the 1927 Werkbund Exhibition “Die Wohnung” (“The Housing”) in Stuttgart, with the urban development areas and the homes at the Weissenhof-Siedlung.

Buildings for special puposes were added to the residential buildings on the Mathildenhöhe: two studio buildings, two exhibition halls, garden pavilions, pergolas and the Wedding Tower, which is visible from afar. From 1908 on, the Mathildenhöhe was called the “new Acropolis”. Until today, the ensemble functions as the city’s cultural focal point, the “City Crown”, a term coined by Bruno Taut in the same-titled publication from 1919. To this, rich sculptural features were added in the Plane Tree Grove, the oldest part of the complex, as well as some temporary buildings.

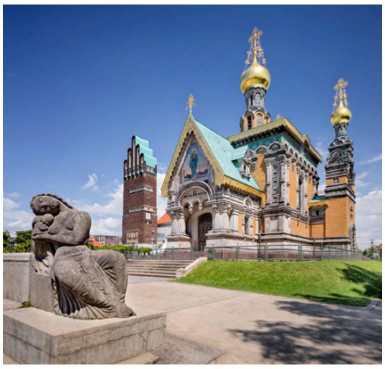
ID-NO. 001

BUILDINGS OF THE SITE FROM THE TIME PRIOR TO THE FOUNDING OF THE ARTISTS’ COLONY IN 1899

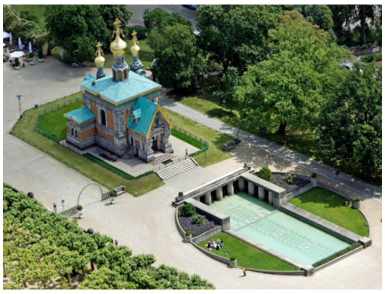
– RUSSIAN CHAPEL

Leontij Nikolajewitsch Benois, 1899
Nikolaiweg 18

The magnificent Russian Chapel, with its three gilded onion domes, is the oldest building of the site. Construction was started only two years before the artists’ colony was founded. Its design typifies the architecture of historicism, common throughout Europe during these years, which draws from the wealth of forms of architectural history and brings it into the present with new materials and designs. An example is the architect’s extensive use of faience, not common in historical Russian architecture, on the facades of the chapel. It is, however, seen on Alfred Alexandrowitsch Parland’s only slightly older Church of the Resurrection of Christ (1883–1907) in Saint Petersburg, as well as on the Russian Chapel in the town of Bad Homburg vor der Höhe, designed by Benois in 1896. The chapel is an impressive display of the traditional architectural forms against which the architects of the artists’ colony, most notably Joseph Maria Olbrich, placed modern design and room concepts as well as structural designs.



30.1 Russian Chapel from south-west, photo 2013



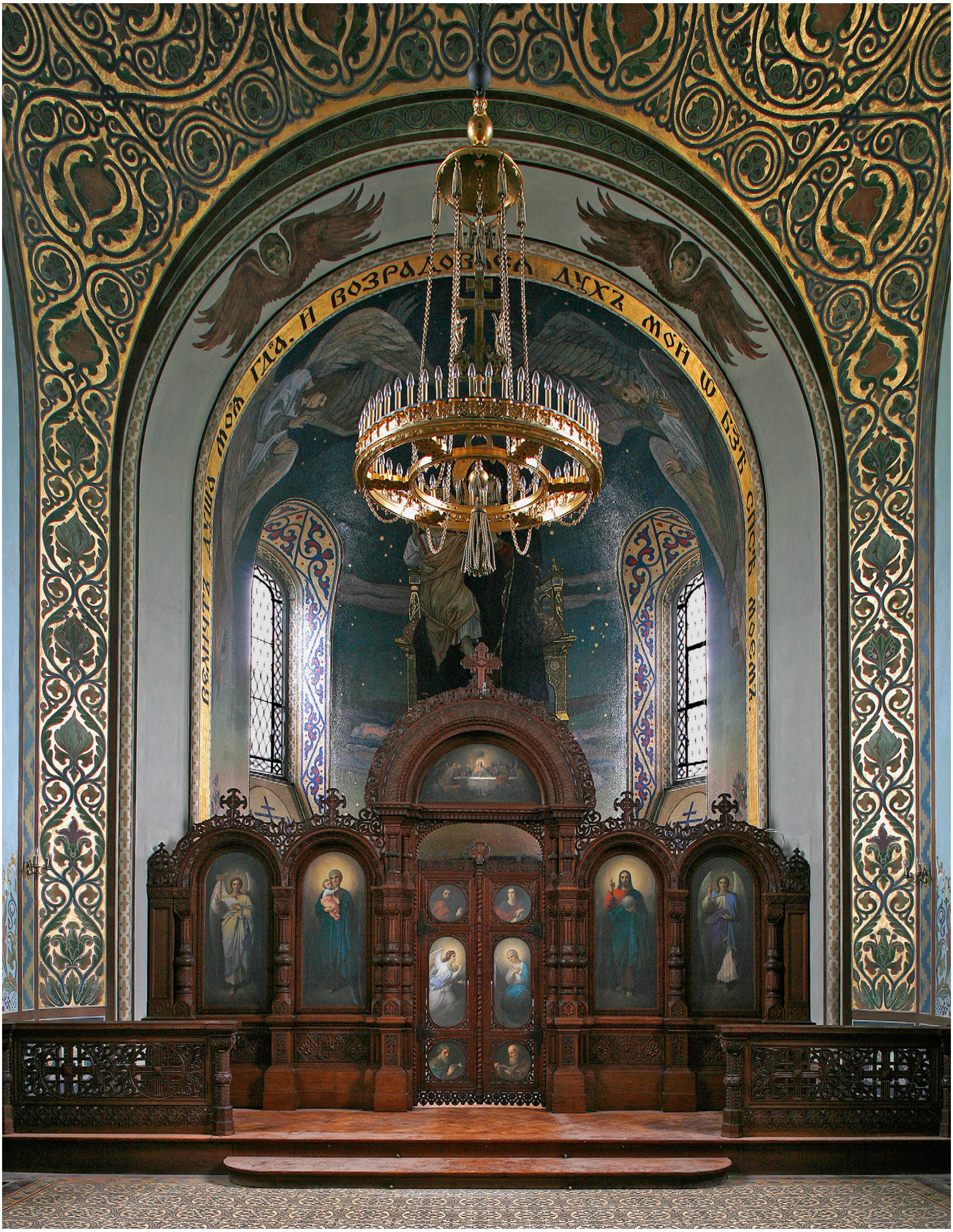
30.2 Aerial view of the Mathildenhöhe from north-west, photo 2009

ARCHITECTURAL CONCEPT

The chapel consists of a square core building extended in all four directions by annexes. Its striking features include rich architectural decoration and three widely visible gilded onion domes above the square core building, apse, and separate bell tower. The Russian Chapel on the Mathildenhöhe has been completely conserved and, today, continues to serve the Russian-Orthodox community.

DESCRIPTION

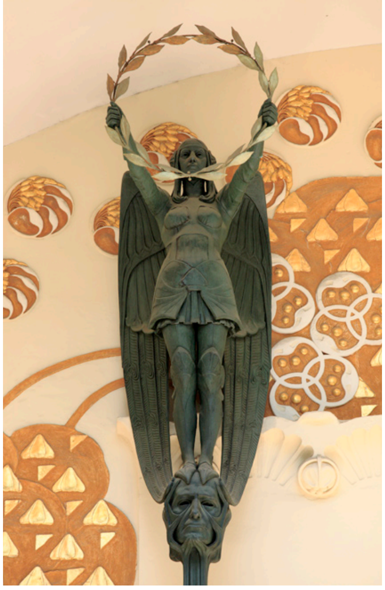
There is an entrance building at the front end of the chapel on the west side, with a steep gabled roof on two stout columns. The unusually high tympanum displays a mosaic depiction, designed by Viktor Michailowitsch Vasnecow, of a full-length Mary Magdalene in front of a vast landscape. The gable of the entrance is crowned by a gilded cross and its eave and, like all eaves of this building, it is protected by richly carved and gilded fascia boards. While the high building base and the architectural divisions are fashioned from sandstone, the wall surfaces between them consist of light ochre bricks. An ogee arch cornice made of sandstone resting on panels forms the upper edge of the facade of the core building. The wall surface above is decorated up to the roof with coloured, richly ornamented Villeroy & Boch tiles. Above the flat, copper-clad pyramid roof, the core building carries a widely visible crown which consists of a two-tier lantern, a gilded onion roof, and a large, gilded, richly deco-


ВЕЛИЧИТЪ ДУША МОЯ ГДА, И ВОЗРАДОВАСЯ ДУХЪ МОИ Ѡ БЗѢ СПСѢ МОЕМЪ

31.1 Interior of the Russian Chapel, photo 2007 rated Latin cross. A low structure cuts through the eastern half of the core building. While the northern annex with the vestry has one storey, its southern counterpart carries the bell tower, with a further gilded onion dome above various clustered arches. The semi-circular apse at the eastern side has three window frames, with the central frame adorned with a mosaic image of an enthroned Jesus. It is covered by a copper roof and holds a low turret with a gilded onion dome. The interior is richly furnished with a very unique combination of traditional and modern shapes and elements.

THE FIRST EXHIBITION OF THE DARMSTADT ARTISTS' COLONY 1901

The first head of the Darmstadt Artists' Colony, architect Joseph Maria Olbrich (1867–1908) who was appointed from Vienna, started to newly design the eastern half of the southern slope of the Mathildenhöhe immediately after his appointment in 1899. In his urban design for the first Artists' Colony Exhibition 1901, Olbrich made changes to Karl Hofmann's 1897 designs at three points: he slightly turned the Studio Building, which was called Artists' Home in Hofmann's design, later the Ernst Ludwig House, ran a middle axis from its central portal vertically down to the bottom of the hill, and built residential houses left and right of this axis, also on the northern side of Alexandraweg. These were the homes of the artists Joseph Maria Olbrich, Hans Christiansen and Ludwig Habich as well as other important persons who were close to the artists' colony. Among these were the executive secretary of the artists' colony, Wilhelm Deiters, and the furniture manufacturer Julius Glückert, who, with the so-called Small and Large Glückert Houses, created a residential house with auxiliary buildings, as well as a large residential building serving as a showroom building, the so-called Large Glückert House. The painter and graphic designer Peter Behrens was the only one, apart from Olbrich, who designed his home himself. All houses were surrounded by elaborately designed enclosing walls and richly adorned fences that strengthened the Mathildenhöhe's appearance as an ensemble.



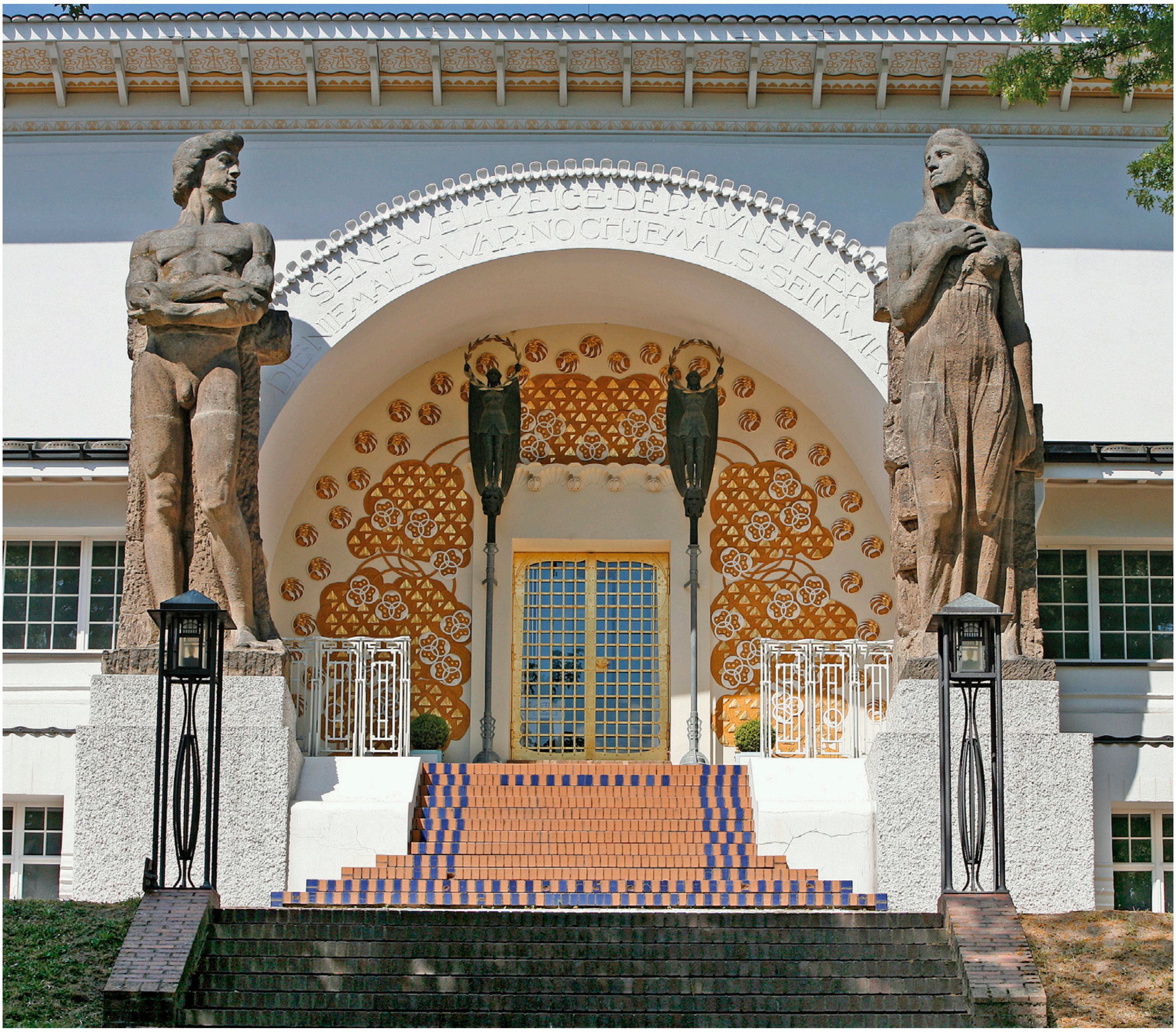
32.1 Rudolf Bosselt, Geniuses of Victory, 1901, Entrance Portal of the Ernst Ludwig House, photo 2013

32.2 Rudolf Bosselt, Geniuses of Victory, 1901, detail, photo 2013

– ERNST LUDWIG HOUSE

Joseph Maria Olbrich, 1901
Olbrichweg 13 A

The central building of the first exhibition of the artists' colony in 1901 is the Ernst Ludwig House. It is located on the hilltop above the southern slope, and forms the starting point of its central axis. With its two contrasting facades to the south and north, it is radically modern: the programmatically charged south facade, with omega portal, larger than life sculptures of a man and a woman, representing strength and beauty,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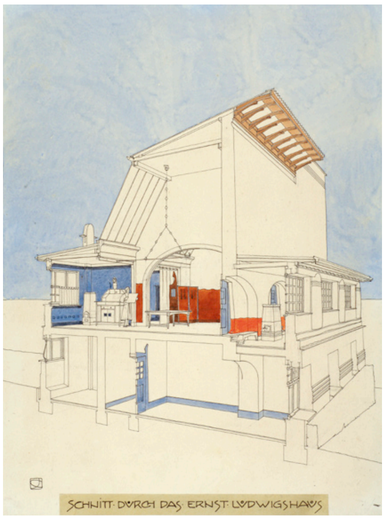
33.1 Joseph Maria Olbrich, Entrance Portal of the Ernst Ludwig House, 1901, with sculptures by Ludwig Habich and Rudolf Bosselt, photo 2007 and the wide and high, smoothly rendered, structureless external wall of the studio under the projecting overhang of the pent roof from the north side, gives the revolutionary impression of a flat-roofed building. In contrast, the north is characterised by the large windows of the studio, which have been inserted in the outside wall at the ground floor as well as the roof areas of the pent roof. This never-seen-before building design corresponded to its use as joint studio for all artists. Olbrich described it thus: “The house of work shall rise on top at the highest strip of land; there the work is deemed a holy ritual like in a temple. Eight large studios with small master rooms, a small theatre, gyms and fencing halls, inviting rooms, showers and baths are all incorporated in a long building. On the sloping terrain are the artists’ homes, a peaceful place, to which one descends after a hard day’s work from the temple of industriousness, where the artist becomes a human once more.”[3] The architecture of the building was surely influenced by Olbrich’s study tour to Tunisia in 1894, where he discovered the simple, smoothly rendered, white painted cubic North African architecture in Sidi Bou Said. Just like its direct predecessor, the Vienna Secession Building, the Ernst Ludwig House combines cubic forms, smoothly rendered, white painted facades adorned only with a few stucco elements and the use of a programmatic motto on the role of art and the artist. The exterior of the Ernst Ludwig House is presented in its original form as far as possible. The interior also conveys a good impression of the original spatial structure, consisting of the former studio rooms to the east and west of the central hall, the common rooms adjoining to the north as well as the glazed connecting corridor to the south.[4] Leading up to 1990, changes were made to the direction of the light, the surfaces, and the heating and air conditioning to prepare it for use as the Artists’ Colony Museum on the Mathildenhöhe.[5] The base level houses offices, workshops and storage rooms.

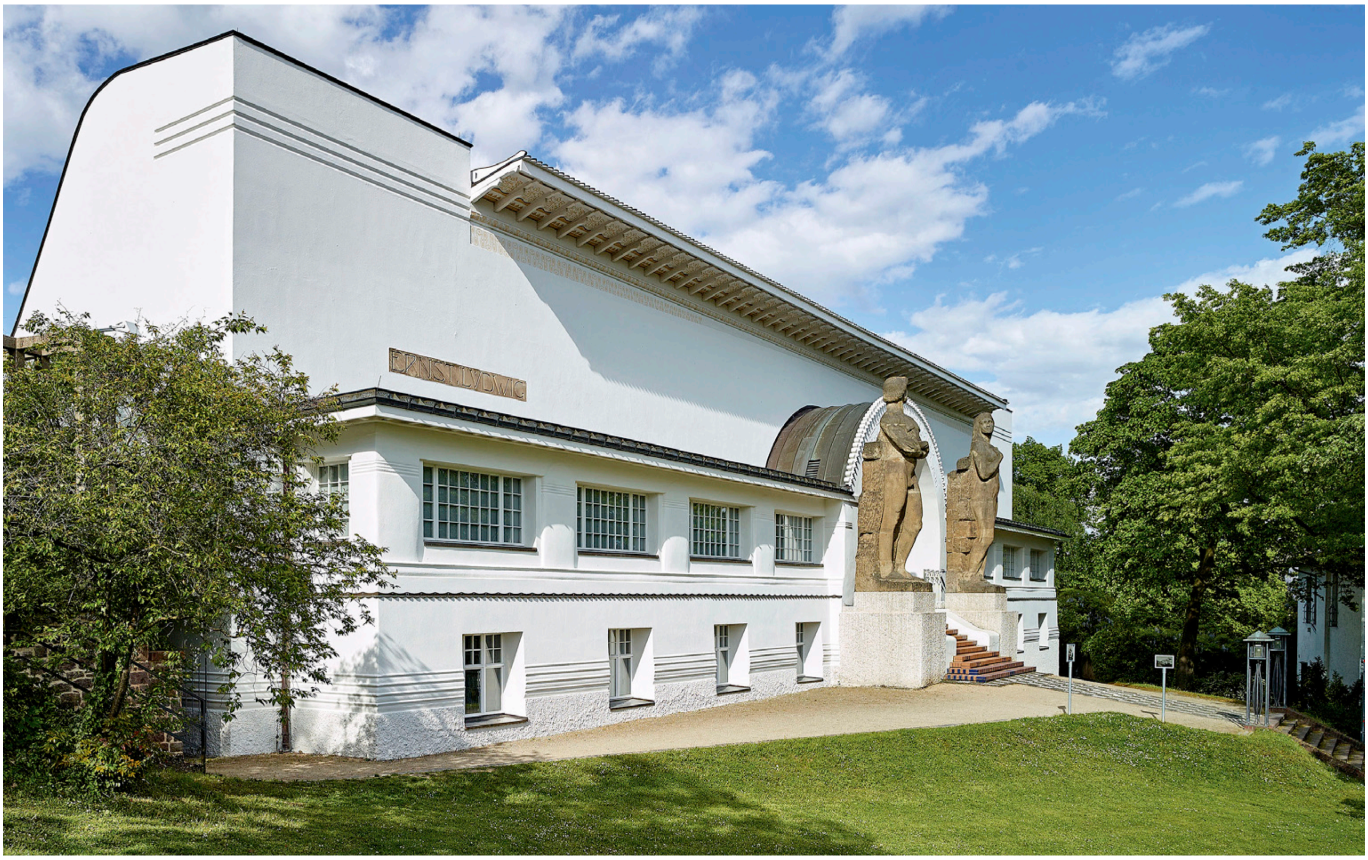


34.1 Joseph Maria Olbrich, Sectional View of the Ernst Ludwig House, 1899/1900, watercolour

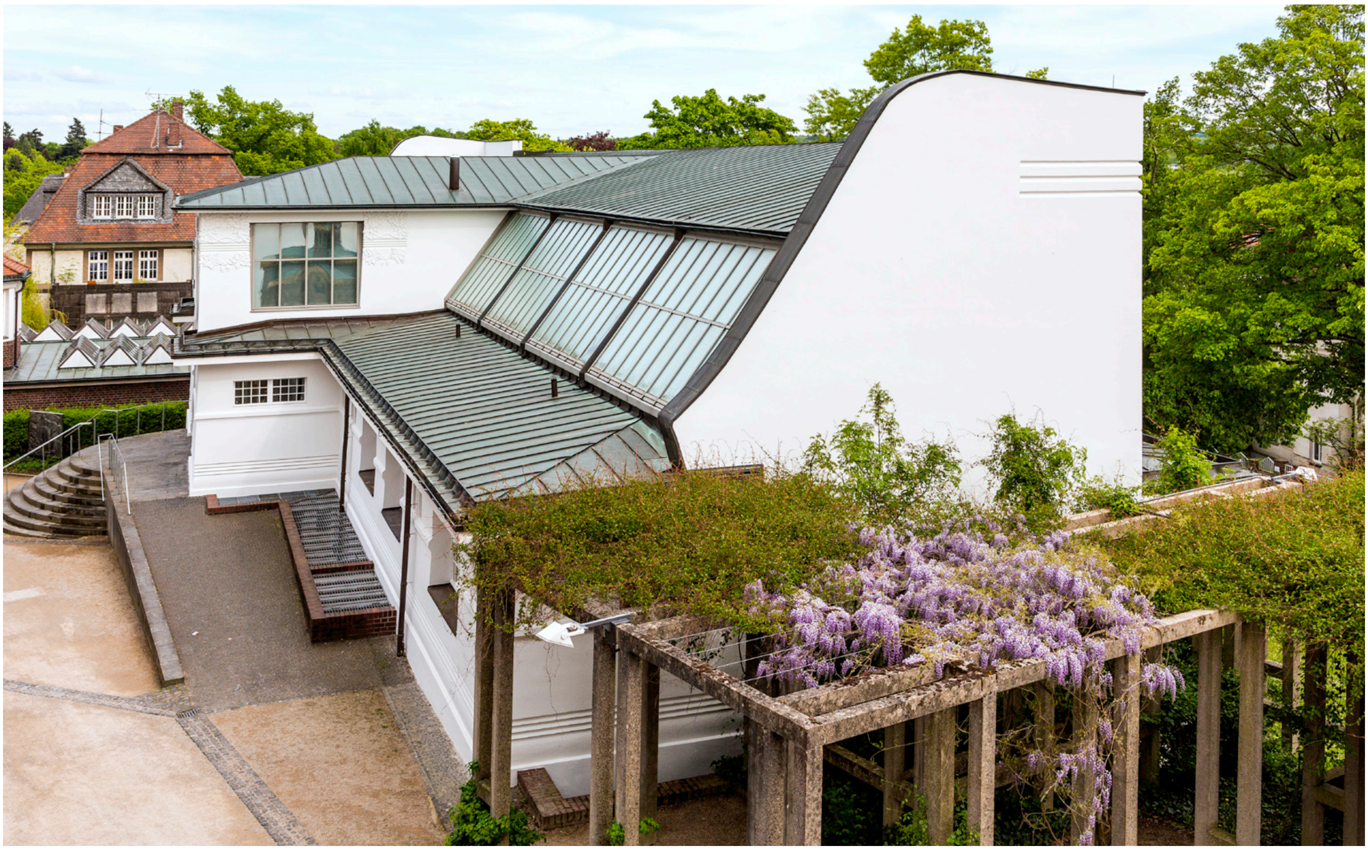
ARCHITECTURAL CONCEPT

The studio building was used in 1901 to provide equal workplaces for the seven founding members of the artists’ colony. It is oriented towards the compass directions, as art studios require constant northern light while at the same time direct sunlight must be eliminated. The outer wall of the broad building, which strings together the individual studios on one level, are therefore almost completely closed on the south, east and west sides, while glazed pent roofs on the north side provide the high towering studios with glare-free daylight. On the north and south sides, Olbrich expanded the row of studios with recreation rooms for the artists. While he integrated the northern rooms in the structure of the building, at the southern side he placed two almost two-metre deep, glazed corridors in front of the building structure of the studio. Large, shelving windows which appear as one band provide abundant sunlight to them. In their centre, the main entrance opens up, emphasised by a high recess, covered by an omega arch and decorated with rich, partially gilded stucco work as well as oversized statues, “Man and Woman”.

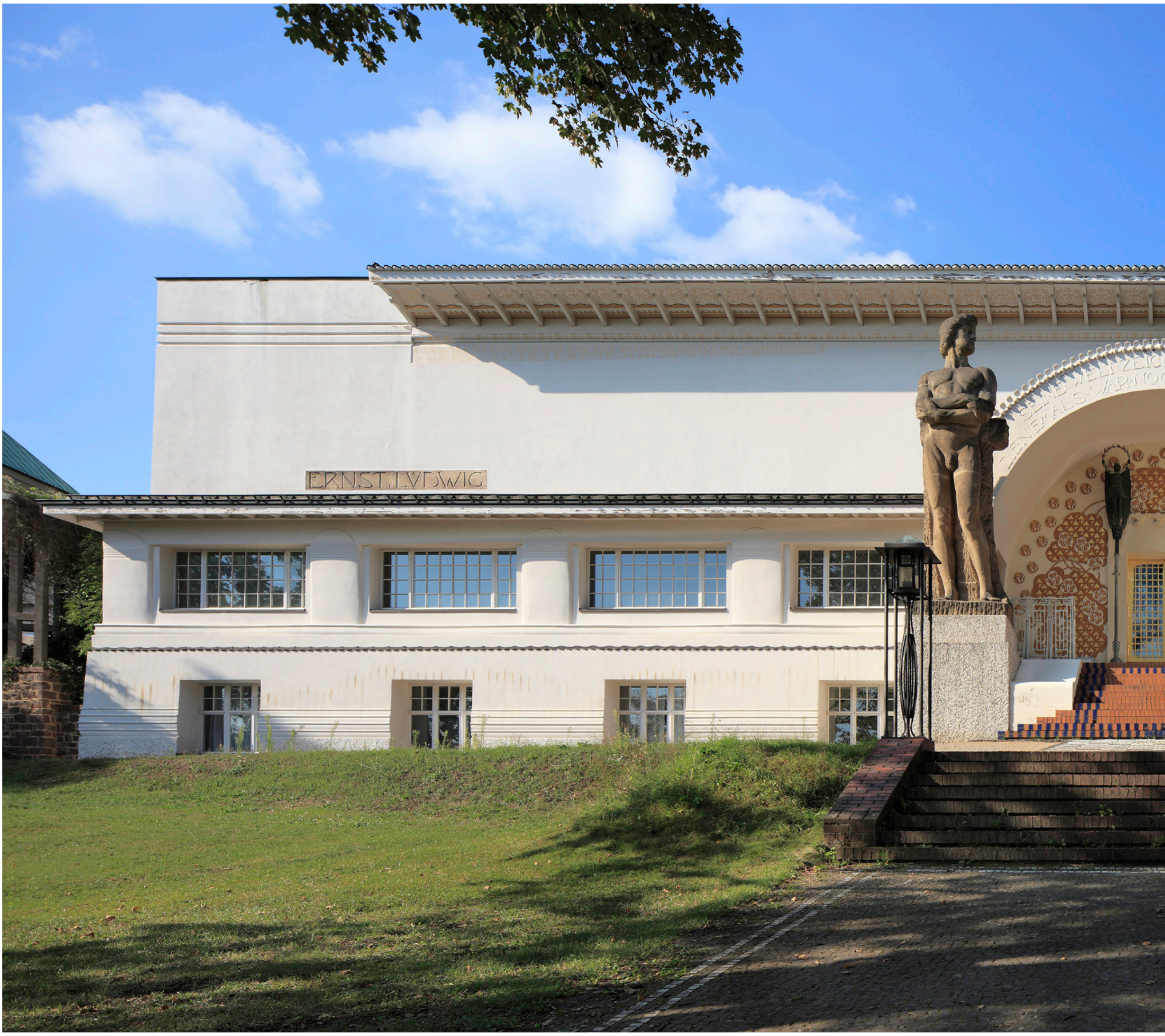
34.2 Joseph Maria Olbrich, Ernst Ludwig House, 1901, north facade, photo 2015



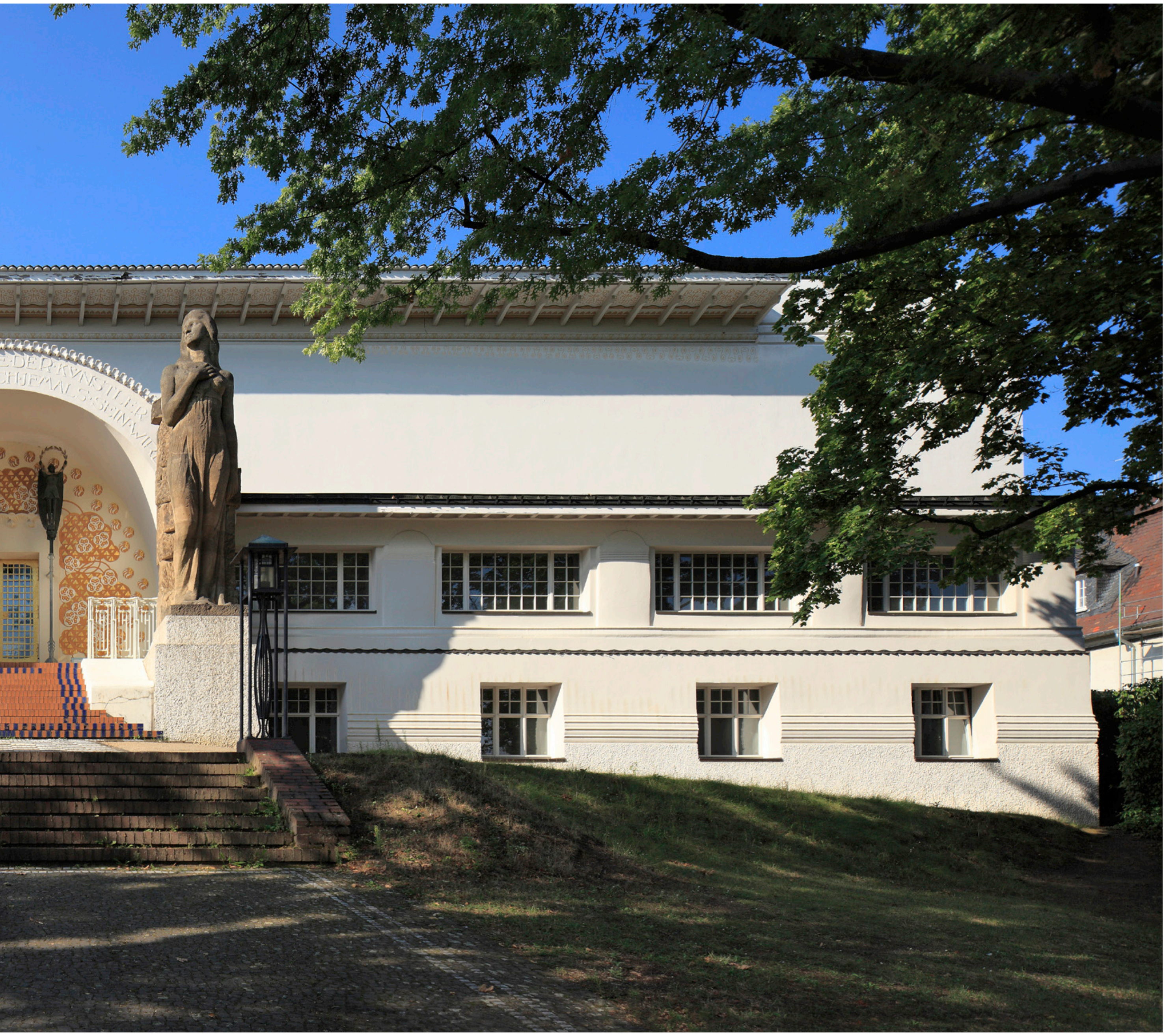
35.1 Joseph Maria Olbrich, Ernst Ludwig House, 1901, view from south-west, photo 2015



35.2 Joseph Maria Olbrich, Ernst Ludwig House, 1901, west facade, photo 2015



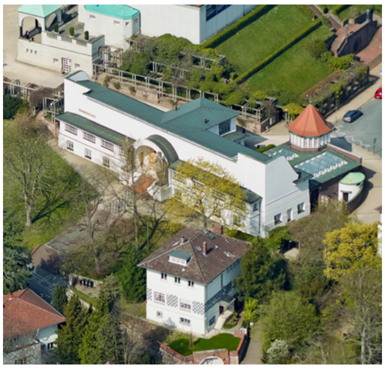
36.1 Joseph Maria Olbrich, Ernst Ludwig House, 1901, view from south, photo 2013



A wide, open staircase leads down the slope vertically from the omega portal. The portal thus forms the starting point and the northern of the central axis, making it the “backbone” of the Mathildenhöhe.[6] The Ernst Ludwig House, with its smoothly rendered, white painted facades, has window arrangements that are determined solely by the use of the building’s interior, whilst its cubic building structure and the impression of a flat roof is inspired by North African architectural concepts. At the same time, this studio building makes reference to the later architecture styles of New Building and International Style.

DESCRIPTION

The imposing white building is located on the southern peak at almost a right angle to the Exhibition Hall. The building structure has one storey on the north side, while on the south side there are two storeys due to its hillside position. The south and north facades are each designed symmetrically and extend to a width of 55 metres. The depth of the building’s main frame is significantly less at ten metres. Glazed corridors with a depth of two metres protrude on its south side, and the more than three-metre-deep entrance building is positioned in front of the north side. In the central axis, the building has a maximum depth of twelve metres. The main view of the building is the south side. It is characterised by great contrasts. The lower area with windows throughout is followed by the completely closed outer wall of the studio. While frameless high rectangular window recesses, which interrupt the stuccoed horizontal cornice with sharp edges, have been carved into the basement level, the string of the large horizontal corridor windows that are segmented by pillar-type wall elements follow via a waveband made of sheet copper and a flat cornice band. This line of windows is topped by a protruding, slightly sloping pent roof which provides shade to the windows in the summer.



38.1 Aerial view of the Ernst Ludwig House, from south-east, photo 2015

Four window axes frame the centre portal of the building, which marks the starting point of the centre axis of the 1901 exhibition grounds. The entrance portal on the south side has a 2.7 metre-deep recess surrounded by an omega arch that reaches the height of the studio. This bears the inscription: “Seine Welt zeige der Künstler, die niemals war noch jemals sein wird“ (“May the artist show his world, which never was, nor ever will be.”) The author is the Austrian writer, dramatist, and critic Hermann Bahr, who was known to Olbrich from Vienna and for whom he had built a home there. Two larger-than-life sandstone statues by the sculptor Ludwig Habich, who was also one of the seven founding members of the Darmstadt Artists’ Colony, flank the entrance: a nude male statue and a female statue wearing a thin and long flowing robe. They are placed on high, squared, and roughly rendered pedestals and personify “Strength” and “Beauty”. The centre of the wall below the arch opens into a glazed double door with gilded rungs. Gilded stuccos on a brown, cloud-like base and circular stucco ornaments adorn the end wall of the banqueting hall placed in the centre of the studio building. Two female bronze figures next to the entrance door on high metal bars are holding laurel wreaths in their raised hands. These geniuses of victory are the works of sculptor Rudolf Bosselt, another founding member of the Darmstadt Artists’ Colony. The outer wall above the long, glazed and covered balconies is completely closed and completed in its central part by a wooden roof construction, which extends the pent roof past the upper wall ending. Filigree ornament bands painted with stencils adorn the uppermost cornice as well as the view from below the roof construction. A flagstone mounted on the western part of the wall above the pent roof of the corridors points to the Grand Duke as principal of the building by the inscription “Ernst Ludwig”. The south facade conveys the impression of a flat-roofed building. The two side facades facing west and east are superelevated by shield gables, whose upper edge to the north leads down to the lower studio roof. The north facade likewise has frameless windows sharply cut into the outer wall, which is subdivided by narrow horizontal bands. They expose the artists’ common rooms with directly visible room heights, as the slightly inclined pent roof completes the building component directly above the rooms’ ceilings. The steep glass roofs rise above these roofs.

The foyer on the north side with the music gallery is rising three metres above the building line and is set in correspondence to the deep wall niche of the south facade. Plenty of daylight is provided by large upper-storey windows on three sides. The pilasters carrying the roof are adorned with vegetal stuccos, also framed in white. The main entrance to the Artists’ Colony Museum has been located here since 1990; as it was only here possible to build a ramp for barrier-free access. The foyer houses, at present, the original 1908 wall panels originally designed for and installed in the Large Glückert House’s hall. The artists’ former studios and common rooms today serve as the museum’s exhibition rooms.

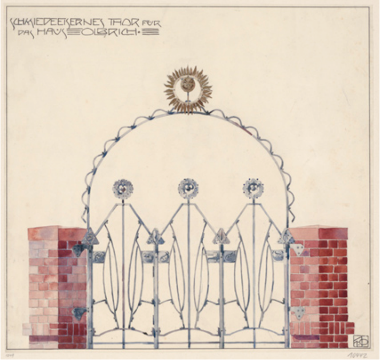
39.1 Foyer of the Ernst Ludwig House, 1901, with furnishings by Joseph Maria Olbrich from 1908, photo 2013

39.2 Joseph Maria Olbrich, Furnishings from the Large Glückert House, 1908, in the Foyer of the Ernst Ludwig House, photo 2013

– OLBRICH HOUSE

Joseph Maria Olbrich, 1901
Alexandraweg 28

The architect and first head of the Darmstadt Artists’ Colony, Joseph Maria Olbrich, used his home to present his ideal concept of an artist’s house with the studio and reception rooms on the ground floor, spacious private rooms on the first floor, guest rooms in the attic and the utility rooms in the basement. The rooms were interlinked and interlocked as in a living organism. The interior uses were reflected in the facades without taking into consideration the design principles clearly demanded up to that point, such as symmetry. The windows are found exactly in those places where the interior required light. This need defined also the sizes and formats of the widows. Originally, the house had had a very high, hipped mansard roof with dormers at the south and north sides. As direct precursor of the blue-and-white tile covering of the main floor’s



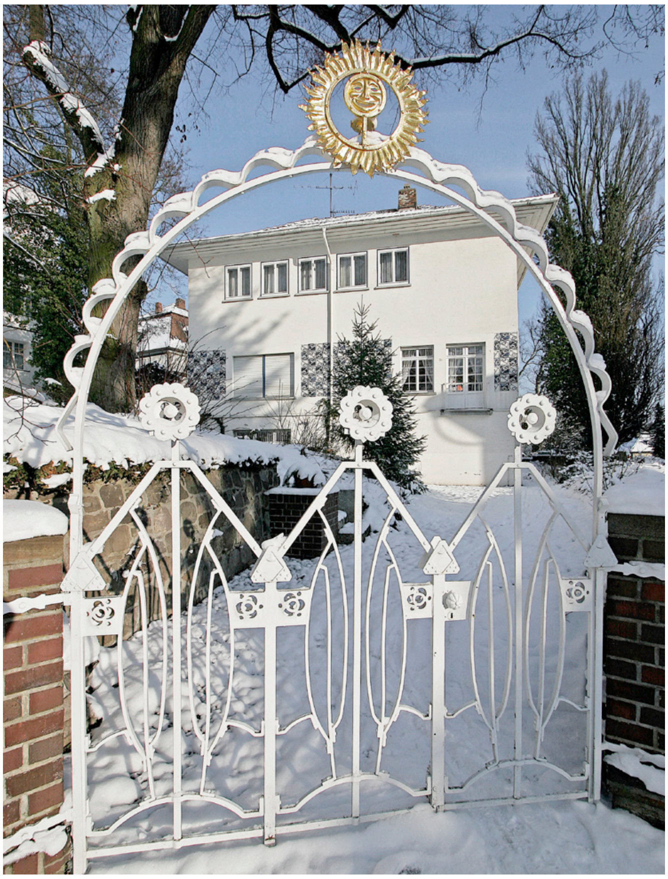
39.3 Joseph Maria Olbrich, Wrought Iron Gate for the Olbrich House, 1900, watercolour facade, the Majolica House on the “Rechte Wienzeile” in Vienna is worthy of a mention, having been constructed by Olbrich’s tutor Otto Wagner in 1898/99. During those years, Olbrich had worked in Wagner’s office. Olbrich did, however, develop the design further, by dispensing any realism to achieve an abstract, rich, curved, three-dimensional repeating pattern. The Olbrich House was badly damaged during the Second World War and rebuilt in a simplified version. The high artistic significance of this urban and culturally central building of the first exhibition in 1901, and the special value attached to it, is demonstrated in the many years of its use by the German Poland Institute.

ARCHITECTURAL CONCEPT

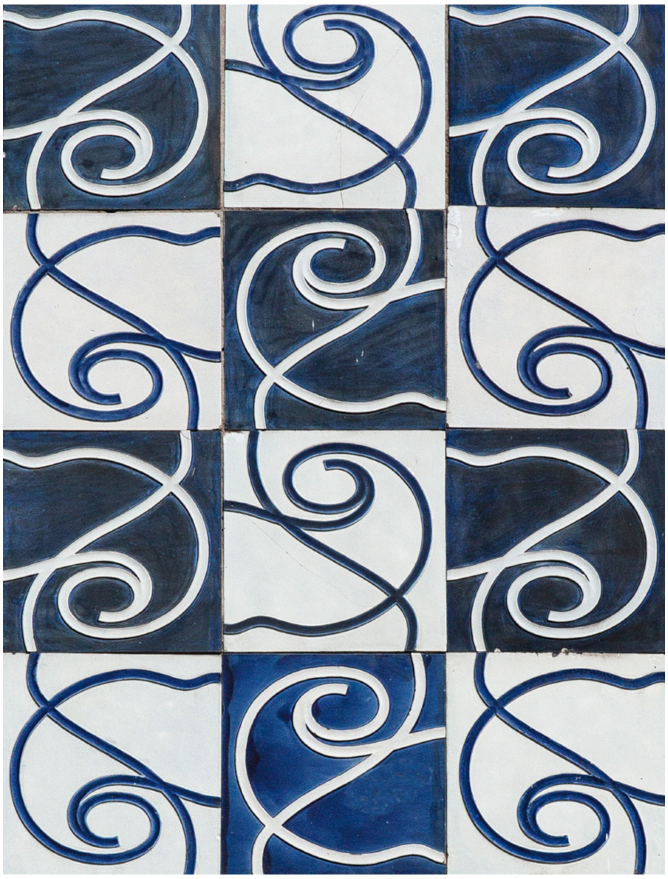
The house is located on the northern side of Alexandraweg, directly below Ernst Ludwig House and east of the middle axis of the first exhibition in 1901. Unlike the houses erected south of Alexandraweg, the plot, which falls off comparatively steeply towards the south and east, was enclosed by a high retaining wall, the garden was levelled, and the height difference between the slope and valley side was reduced by half a storey. The house, erected on a corner plot with a rounded off eastern border, has a rectangular basic shape. Above the basement level, which is fully above the ground level on the south side, there are two full storeys and a protruding pyramid roof. The house was rendered with a smooth finish and painted white. At ground-floor level, the exterior wall is surrounded by a storey-high white-blue row of tiles.

DESCRIPTION

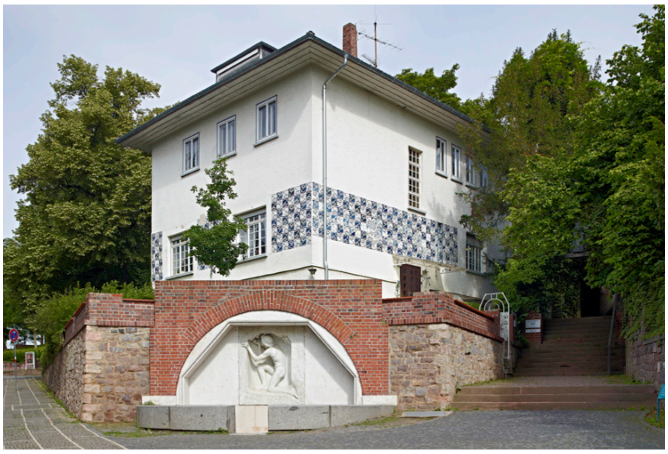
The enclosure of the Olbrich House consists of quarry stone walls at the south and east side, which are completed by a low strip of brick wall and separated by a cornice. The fountain relief, constructed in 1901 with white marble in the south-eastern corner of the wall, “Young Man Drinking Water“ by Ludwig Habich, was built into a recess overlaid by a brick segmental arch. The water emanating from the wall flows gently into the hand of the young man and continues into the base of the fountain below the relief. At the east side, a narrow garden gate leads to the former staff entrance of the house. The representative main entrance to the property is located at the western side. It leads to the western side of the house, where the main entrance was located at the south-west corner when the house was built. The garden gate is therefore elaborately designed: a wrought-iron arch with a gilded sun in its centre surrounds the garden gate which has three sections. It consists of two fitted and one movable part made of forged straight stabs, which connect to stylised figures with flower heads. On the garden side is a floor mosaic, which was originally joined by the open stair case leading to the main entrance. The original structure of the basement level has been conserved much like the richly decorated grilles in front of the windows of the utility rooms that are housed on this level. A continuous low cornice covered by tin separates the basement level from the ground level. This is surround-



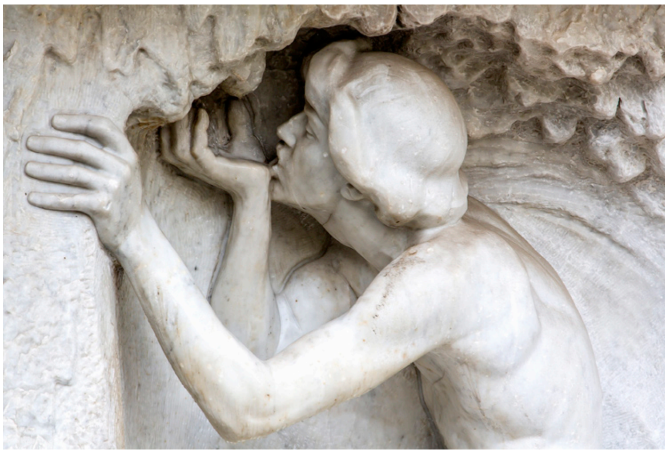
41.1 Joseph Maria Olbrich, Garden gate of the Olbrich House, photo 2015



41.2 Joseph Maria Olbrich, Tile frieze on the Olbrich House, photo 2017



41.3 Joseph Maria Olbrich, Olbrich House, 1901, view from the south-east, photo 2012

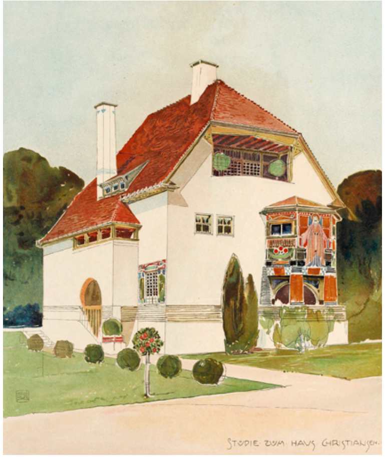


41.4 Ludwig Habich,Wall fountain with relief "Young Man Drinking Water" at the Olbrich House, photo 2013 ed by the blue-white tile frieze conserved in situ, which was made in accordance with Olbrich’s designs by the porcelain manufacturer Zsolnay in Pécs, Hungary. During the reconstruction, the asymmetry of the window position on the ground floor and first floor, intentionally designed this way by Olbrich, was altered and the loggia at the main entrance on the west side was closed. Due to these changes, several tiles were repositioned on the exterior forming a seventh row on the southern and western facade. Today, the west side is opened up with two cross-rectangular lattice windows and a French double-winged door instead of the former loggia at the ground floor, which had been cut into the cube-shaped building in front of the characteristic front door. The upper level opens out in a close succession of five post-war double windows placed in the centre. The south side facing Alexandraweg has two cross rectangular lattice windows at the ground floor and three double-winged windows at the first floor. At present, access is provided via the former staff entrance on the east side. An open staircase leads to a landing, and the partially glazed entrance door with its brown frame is joined by a high rectangular window, which is protected by an original vegetal window grid. A square window to the north corresponds to the former window in Olbrich’s studio, while the remaining windows of this facade are restoration redesigns. The north side has been opened up by a French door on the ground floor and by three high rectangular windows on the first floor from the post-war era. The design in the basement level has been conserved as it was in its original state: Olbrich placed the kitchen, laundry, the coal bunker, heating room, a toilet and a hallway on this level. The kitchen floor consisting of tiles in accordance with Olbrich’s design, is also conserved in its original place, likewise the toilet facility next to the stairs. Another room was added in 1941, below the two-storey hall that originally did not have a cellar. On the ground floor in the southeast corner there are conserved small wall recesses, in front of which candle holders designed by Olbrich were fitted at the time of construction, of which some specimens have been conserved in the possession of the Institut Mathildenhöhe. The original colouring is preserved underneath the white wall paint. The remaining design and room structure corresponds to the post-war era. In 1979, a new open fireplace was built in the former hall. The house is under renovation since 2017. This includes the restoration of the tiles, the transfer of the main entrance back to its original location on the west side, a new open staircase leading to it, and the exposure of the original wall frames in the inner rooms on the ground floor.

– CHRISTIANSEN HOUSE – VILLA “IN ROSES”

Joseph Maria Olbrich, 1901
Formerly Alexandraweg 28

The so called Villa “In Roses” was the home of the painter and graphic designer Hans Christiansen (1866–1945), who was appointed from Paris to the Darmstadt Artists’ Colony by the Grand Duke in 1899. The positioning of the artist’s home emphasised the importance of its occupant: it was erected on the plot west of the stairs leading to the Ernst Ludwig House and thus forms the pendant to the house of architect and head of the artists’ colony, Olbrich, as well as to the Small Glückert House on the south side of Alexandraweg. The surrounding fence corresponded to that of the houses on the south side of Alexandraweg. The virtually square, smoothly rendered and white painted building had a steep, hipped roof and was extended on three sides by bays and, on the southern side, by the entrance building. The painting on the facade with its bold colours, created by Christiansen himself, characterised the exterior appearance of the villa and set a strong tone in the ensemble of the houses in the Darmstadt Artists’ Colony. The interior was also designed in accordance with designs by Christiansen. The house was badly damaged in 1944 and its ruins were removed in 1958. Numerous objects from the house can today be seen in the Artists’ Colony Museum. The Ernst Ludwig Fountain, which was designed by Karl Hartung and Otto Bartning and exhibited in the German Pavilion of the 1958 World Exposition in Brussels, has stood on this property since 1959 **[P. 95]**.



43.1 Joseph Maria Olbrich, Study for Christiansen House, 1901, watercolour

– HABICH HOUSE

Joseph Maria Olbrich, 1901

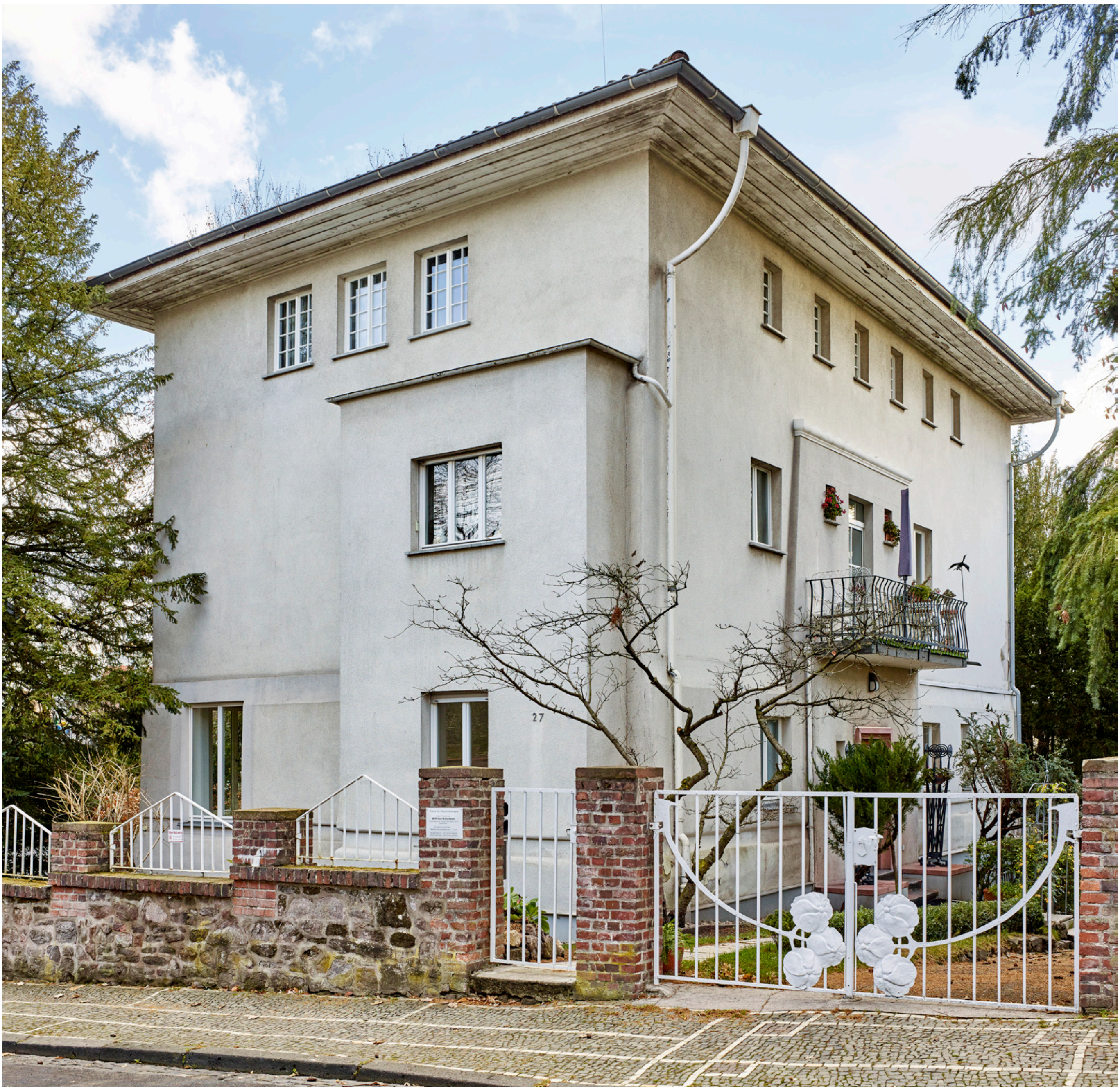
Alexandraweg 27

The building of the sculptor Ludwig Habich (1872 – 1949), one of the founding members of the artists’ colony, is located on the south side of Alexandraweg. The design of its roof was particularly spectacular, only possible by virtue of Olbrich’s studies of North African architecture in Sidi Bou Said in 1894: the cubic building, smoothly rendered with white frames, had a flat roof with a central roof terrace opening to the east. This was not a direct copy of North African architecture: Olbrich combined the flat roof with a wide overhang of the roof in front of the facade, as is typical for Central Europe.

The house was damaged during the Second World War, and the roof was rebuilt in a different shape. This smoothly hipped roof is a nod to the previous design and provokes associations of the former flat roof. The originally asymmetrically positioned windows, which reflect the use of the interior on the facade were partially replaced by symmetrically positioned windows.

ARCHITECTURAL CONCEPT

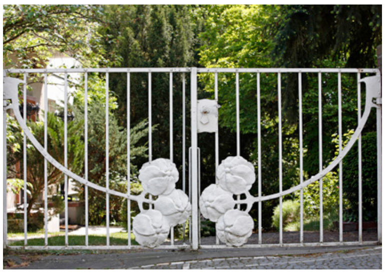
The Habich House is located on a small squarish plot sloping to the south. The main entrance is on the west side and thus points to the middle axis of the first 1901 exhibition. It corresponds to the main entrance of the Small Glückert House on the other side of the axis. The two houses – the Small Glückert House and the Habich House – thus form a coordinated



44.1 Joseph Maria Olbrich, Habich House, 1901, view from the north-west, photo 2015 building ensemble. The house has a smoothly rendered, light grey exterior with two upper floors above the ground floor. Today, it is finished with a protruding hipped roof. A bay has been constructed at the facade of the east side of the house.

DESCRIPTION

The enclosure of the house consists of the same elements of those in the two Glückert Houses: pillars made of clinkers alternating with quarry stone walls, and white painted iron grilles made of square steel bars at regular intervals. The garden gate is adorned with forged flowers. A paved path leads to the main entrance at the west facade. The front door is reached via three steps, framed by red sandstone and protected by the balcony on the upper floor. Next to the steps are two high wrought-iron candelabras designed by Ludwig Habich. The front door is flanked by two square windows. While the iron bannister of the balcony has been conserved, more windows were added to the west facade than in the original construction. Changes were also made to the south, east and west facades during their restoration. The windows on the basement level still have the original, vegetally rich decorated window grilles. The interior of the Habich House was changed after it was damaged during the Second World War.



45.1 Joseph Maria Olbrich, Habich House, 1901, detail entrance gate, photo 2007

– SMALL GLÜCKERT HOUSE

Joseph Maria Olbrich, 1901

Alexandraweg 25

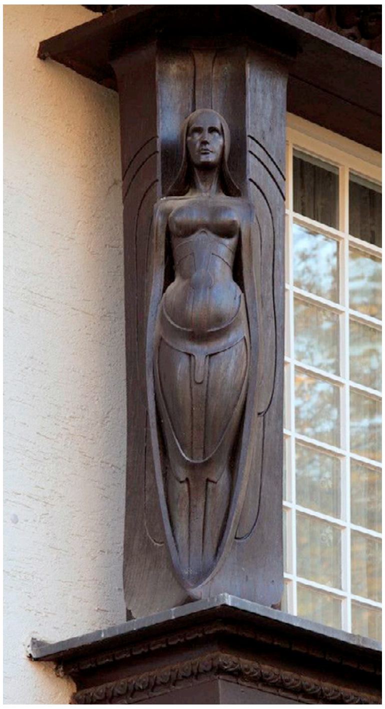
The Small Glückert House was the private residence of Darmstadt furniture manufacturer Julius Glückert (1848 – 1911), who, with his company "Möbelfabrik und Möbelhandlung J. Glückert" in Darmstadt, realised numerous furniture designs by members of the Darmstadt Artists' Colony. Glückert took over the house that had initially been designed for the sculptor Rudolf Bosselt (1871 – 1938), arranged a costly and valuable extension, and used it as his own home. The Small Glückert House was only minimally damaged during the Second World war and therefore has extensive, exquisite original furnishings. Later alterations were made on the south side by mounting balconies and on other facades by modifications due to the use as a condominium.

ARCHITECTURAL CONCEPT

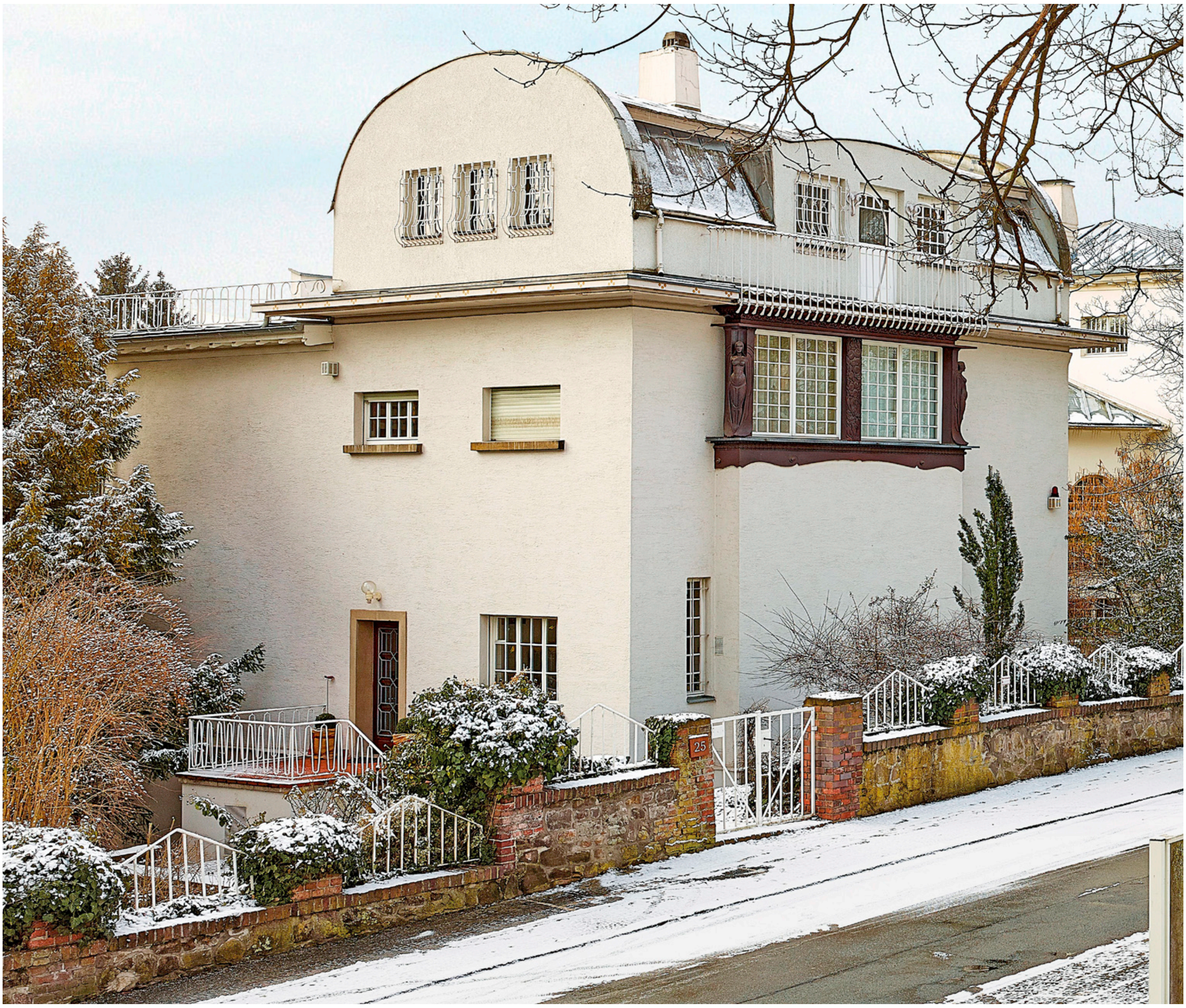
The so-called Small Glückert House is located south of Alexandraweg and has a rectangular basic shape, with asymmetrically positioned wide, shallow bays at the north and south sides. It is placed in the middle of a rectangular plot sloping down to the south, east of the Large Glückert House. The entrance to the property is accessed via Alexandraweg and leads to the main entrance of the house at the asymmetrically-designed east side. An open staircase in the middle of the east facade leads to a landing and, after a 90-degree turn, into the house. The northern half of the house has three storeys, completed by a mansard roof; the southern half has two storeys between the basement level and a roof terrace. Windows of various forms have been fitted into the smoothly rendered white fronts of the house. The positioning of the windows was not determined by symmetry but depending on the internal division of the house. This is another example of Olbrich's style of building from the inside out.

DESCRIPTION

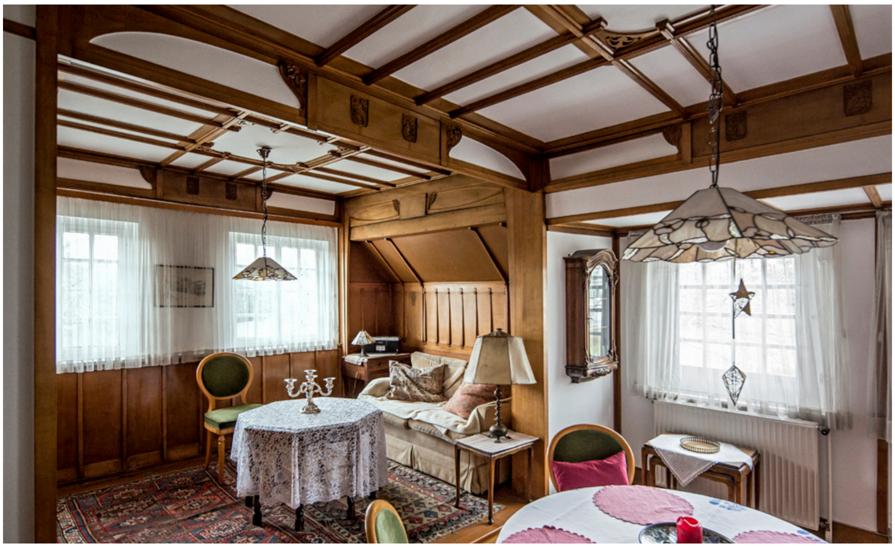
The property is surrounded by a garden fence designed by Olbrich, with square sections of steel alternating with brick pillars. The design of the garden fence combines the design of the Small Glückert House with that of the Large Glückert House and continues to the Habich House. The main view of the house is the north elevation pointing in the direction of Alexandraweg and the Russian Chapel. Like the entire building, it is smoothly rendered with white painted, virtually closed walls. Level with the ground floor, there are two very narrow, high rectangular windows at the side of the shallow bay. The bay ends with a dark brown, flat, mounted curved piece of woodwork and a carved, wooden ledge, above which reliefs of two female caryatids frame two large lattice windows. Its centre has a flat relief decorated with carved flowers and stems. These carvings are by the sculptor Rudolf Bosselt. While the bay is placed asymmetrically in front of the north face, the lucarne above the eave cuts precisely through the centre of the roof. A door flanked by two windows leads up to the balcony. The main entrance at the eastern side of the house was moved during the interior alterations for use as a multi-family house. Today it is rectangular and surrounded by natural stone. The eastern side is opened up by four windows with natural stone window ledges. Above the eave, there are three windows fitted into the segmental shaped gable in front of the mansard roof concealing its lower part. On the south side, a narrow wooden door flanked by barred windows leads to the utility rooms in the basement. The ground floor apartment above, as well as the apartment on the first floor, were subsequently provided with balconies which were fitted in front of the facade. At its end are curved white windboards. The building concludes with the roof terrace. The west side is opened up by axially positioned, cross rectangular muntin windows. In the centre of the facade, an entrance which was added later leads to the main staircase. The design of the gable is analogous to the eastern side. Most of the original fitted interior, designed by Patriz Huber, a founding member of the Darmstadt Artists' Colony, is conserved in situ. This includes the original staircase, the ceilings, doors and fitted furniture decorated with woodwork, and a wash table flanked by fitted wardrobes in the bedroom.



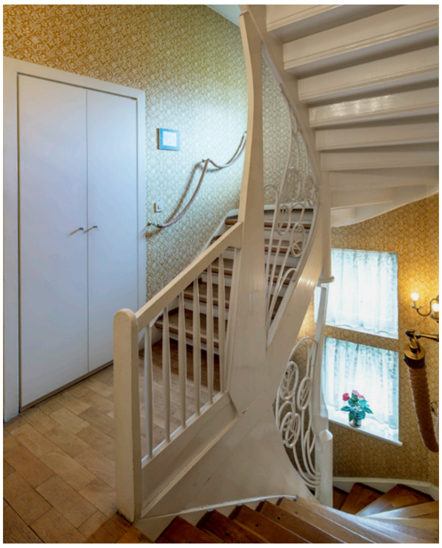
46.1 Rudolf Bosselt, wood carvings on the Small Glückert House, 1901, detail, photo 2013



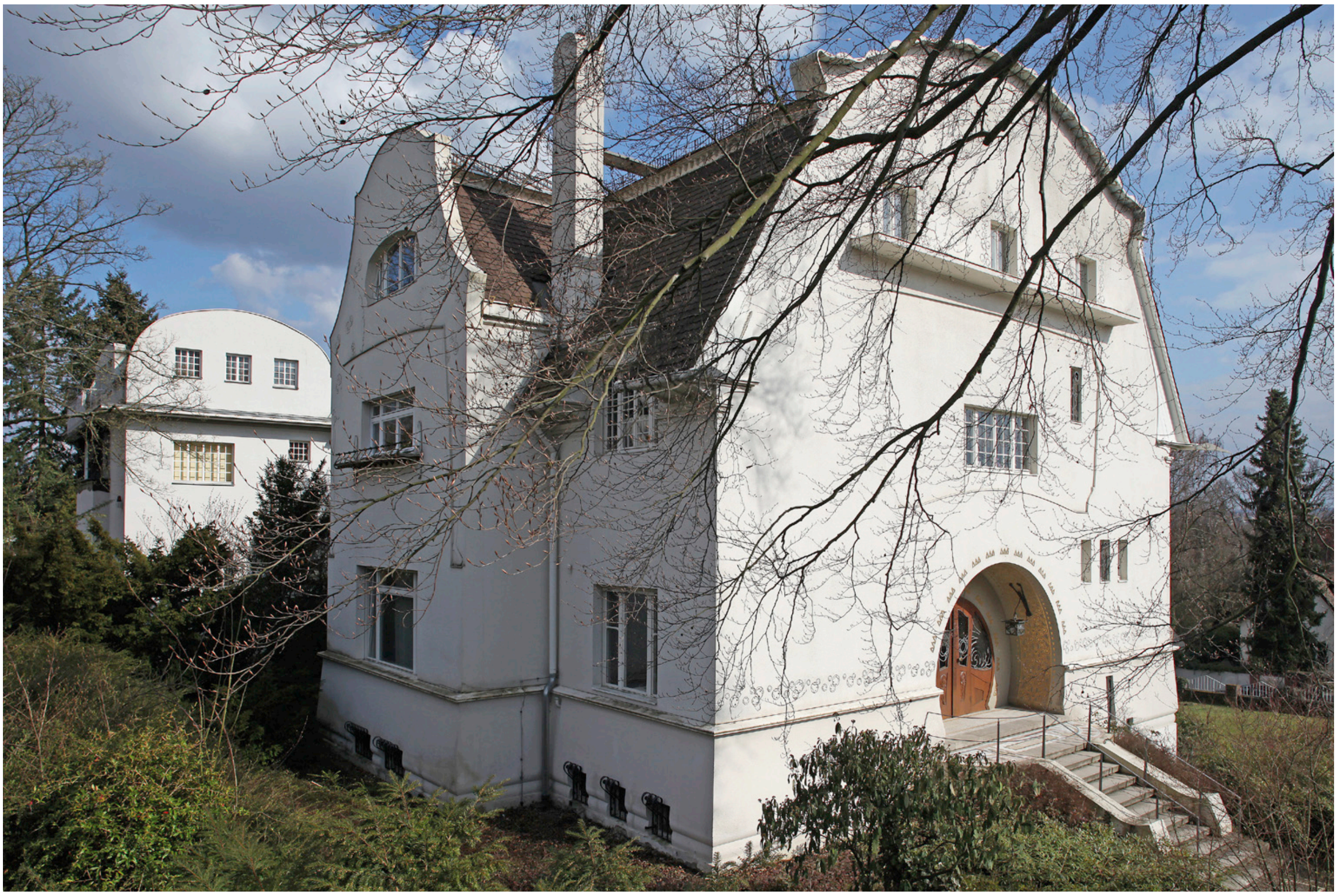
47.1 Joseph Maria Olbrich, Small Glückert House from the north-east, photo 2015



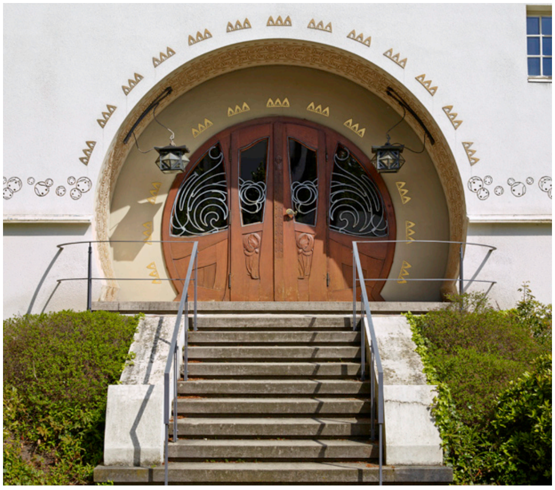
47.2 Patriz Huber, Furnishings in the Small Glückert House, 1901, photo 2018



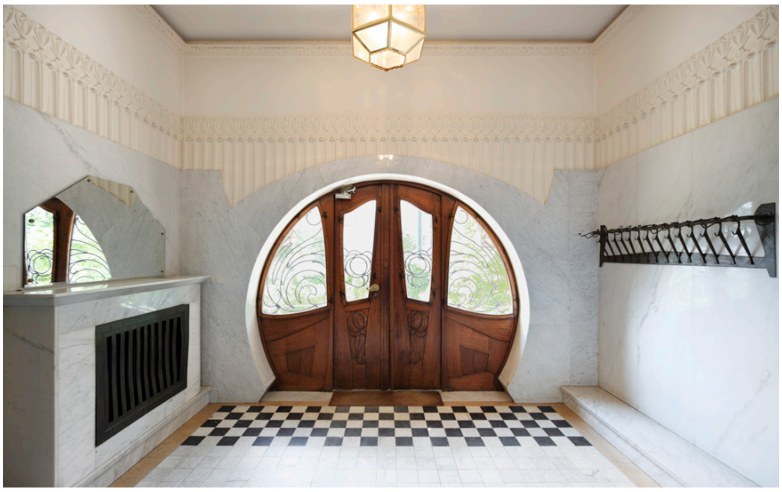
47.3 Patriz Huber, Staircase, 1901, photo 2013



48.1 Joseph Maria Olbrich, Small Glückert House and Large Glückert House, 1901, view from north-west, photo 2009



48.2 Joseph Maria Olbrich, Entrance Portal of the Large Glückert House, 1901, photo 2014

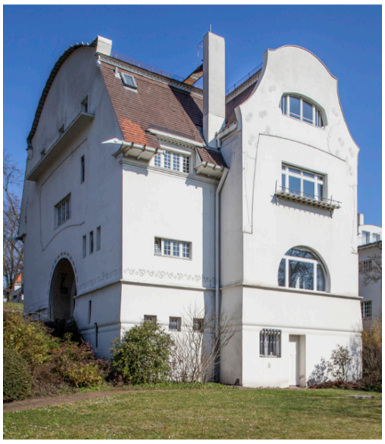


48.3 Entrance of the Large Glückert House, 1901, photo 2013

– LARGE GLÜCKERT HOUSE

Joseph Maria Olbrich, 1901

Alexandraweg 23



49.1 Joseph Maria Olbrich, Large Glückert House, 1901, view from south-west, photo 2016

Unlike the Small Glückert House, the Large Glückert House was not designed and used as a home, but as a showroom building. The furniture manufacturer Glückert was able to present his furniture collections in the various rooms on all levels which were proportioned and designed to correspond to modern living concepts. As the Glückert furniture was mostly designed by the members of the Darmstadt Artists’ Colony, the designs were presented as complete home environments. The large magnificent house has impressive, richly designed facades under a mighty mansard roof. Unlike the facade designs that were common in historicism, the location and size of the windows were determined with optimal lighting of the inner rooms. The main facade facing west is an example for this: it has an omega arch in the centre of the ground floor, which protects the entrance. The remaining wall openings, as with the other houses designed by Olbrich in 1900/01, have windows of different formats, asymmetrically fitted into the outer walls. This elevation is characterised by an intriguing clash between the symmetrical form of the entire facade and its asymmetrically placed windows. As the building was not damaged during the war, numerous original interior fittings have been conserved. These include the fitted wood panelling, the stairs with their bannisters, the doors including their fittings, built-in furniture, the floors and the stucco ceiling as well as the very well conserved ornamental wall paintings which have been painted over. Only the hall was refurbished in 1968 and restored to its design of the first exhibition of the Darmstadt Artists’ Colony in 1901. The furnishings by Olbrich for the 1908 exhibition were hereby removed and installed in the foyer of the Ernst Ludwig House, where they can today be viewed as part of the permanent exhibition of the Artists’ Colony Museum.

ARCHITECTURAL CONCEPT

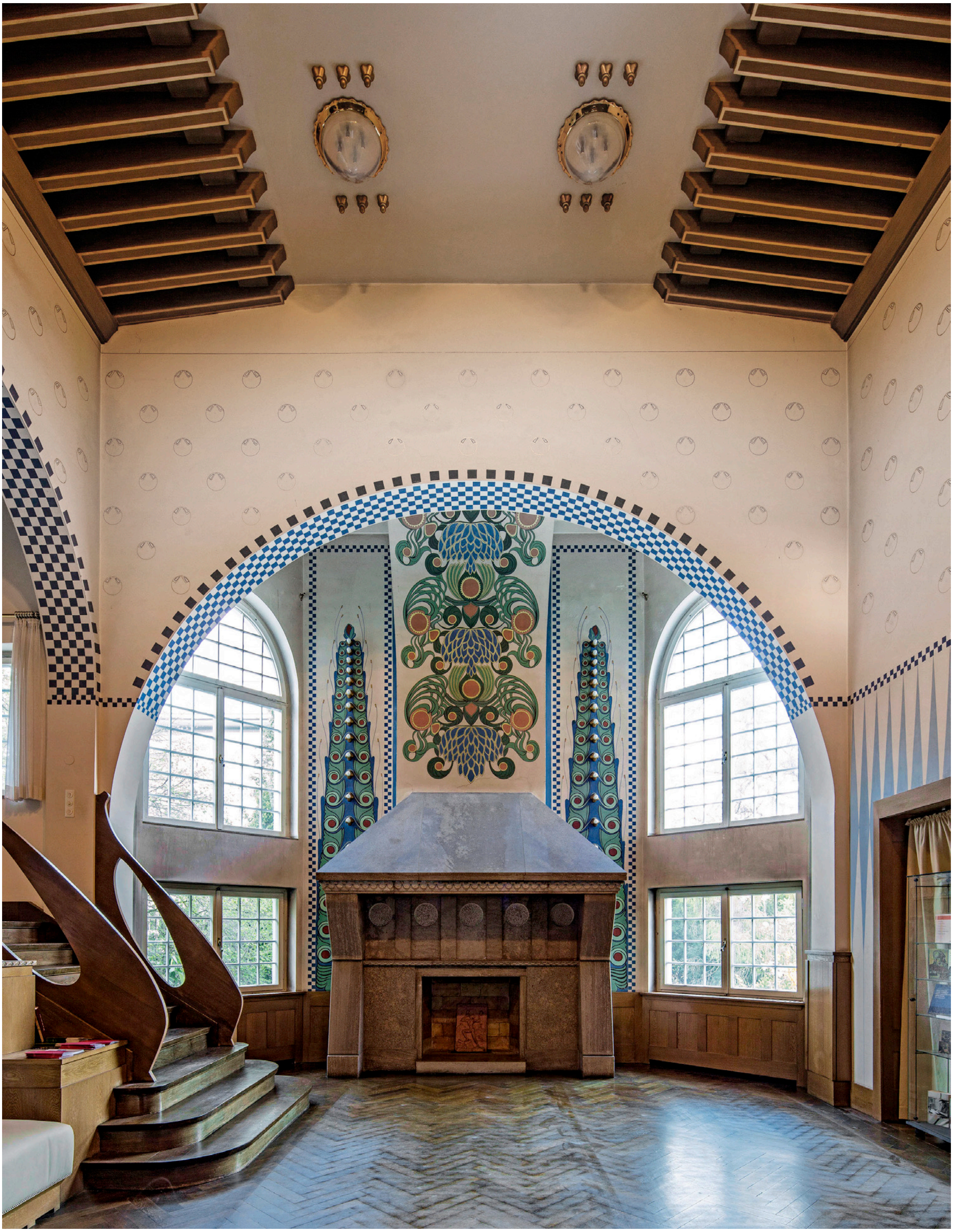
The Large Glückert House is a free-standing structure on a large plot on the southern side of Alexandraweg, next to the Small Glückert House and separated from the Behrens House by the pedestrian way Christiansenweg. Due to the terrain’s slope, the house has two full storeys and an attic on the north side supplemented by a visible basement on the south side. The house has a rectangular basic shape, with its narrow sides facing north and south and with protruding bay windows. The main view with the front entrance faces west towards the Behrens House. The centre of the east side has a large fireplace which dominates the hall of the house. The facades are rendered in white and adorned with rich stucco decoration. The clearly constructed floorplan is hierarchically designed. It is characterised by three axes: the east-west axis extends from the garden gate via the main entrance in the centre of the west facade and the vestibule up to the fireplace in the hall. The north-south oriented large transverse axis includes three representative rooms: the reception room to the north, the hall in the centre and the dining room to the south. Olbrich placed the smoking room, the vestibule, the service stairs, the guest toilet, and the pantry parallel to the west. The most important north-south axis of the interior is emphasised on the outside by the height of the bay windows, which runs to ridge height. The mansard roof, which is steep in the bottom part and flat in the lower section, is thus cut through in the eastern half, and has four gable fronts.

DESCRIPTION

The property is accessed on the west side from Christiansenweg via a wrought-iron double gate designed by Olbrich. It has vertical square struts with a frame that tapers upward, with a steel bar on top in the form of an ellipse bent downwards. The gate is decorated with wrought-iron reliefs featuring poppies on either side of its central axis. The door is held in place with brick pillars surrounding the garden, alternating with an iron fence with square rods designed analogously to the garden gate. The Large Glückert House is fully rendered and painted a light colour. The windows are fitted into the smooth outer walls without framings. The basement level with storage rooms is separated from the ground level by a tinplate that is slightly protruding horizontally in front of the facade. The walls above are decorated with stucco work at the sides. An open stone staircase leads to the centrally located main entrance. An omega arch cut into the outer wall of the west side of the house covers the 1.2-metre deep porch leading to the wooden front door, which is also set in an omega arch. Both arches are decorated with gilded flat stucco work consisting of groups of three triangles, following the shape of the arch. The intrados is decorated with symmetrically designed, stuccoed, flat ornamental banding. At the same time, it serves to fix the supports for the two lanterns which light up the porch. The square lamps have clear glass and are decorated on all sides, using pyramid-shaped bulges of faceted glass. These break up the evening light into spectral colours. The omega shaped door opening has four parts: the double-winged door, specially emphasised with elaborate, vegetal carvings, is flanked by two firm side elements. Both the doors and the side elements consist of wooden panels at the bottom part, and of clear glass panes in the top part which, in turn, are protected by filigree, vegetal wrought-iron works. At the side of the portal, recessed into the rendering above the horizontal tinplate, runs a strip of circles with three different sizes, with two or three dots inside each of these. The repetition of the ball form leads one to assume that templates were used. The recessed areas are of an evenly dark colour. At the outer wall at ground floor level south of the portal, there are three high rectangular windows, which provide light to the staircase behind it as well as to the toilet. The window in the middle protects and adorns a wrought-iron flower. The western wall above the ground floor contains windows which have been set symmetrically and asymmetrically. On the first floor, there is a cross-rectangular window with four

50.1 Foyer of the Large Glückert House, 1901, with furnishings by Joseph Maria Olbrich, view from east, photo 2018

50.2 Foyer of the Large Glückert House, 1901, with furnishings by Joseph Maria Olbrich, view from south, photo 2013



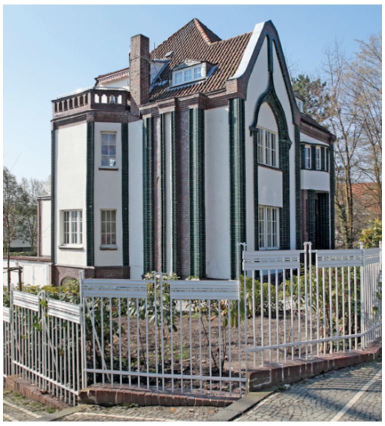
51.1 Hall in the Large Glückert House, 1901, with furnishings by Joseph Maria Olbrich, view from west, photo 2016 partitions within a large trapezoidal recess in the rendering, which is protected by an extensively protruding horizontal canopy. Within the rendered area, there is also a narrow high rectangular window which is protected by a vegetal wrought-iron work corresponding to the window at ground level. Above the canopy, there are three windows set into the gable. They are surrounded by circular decorations pressed into the rendering, like the ornamental band at ground floor level; however, the circles here are smaller than at the ground floor and only have one dot. Below the circles runs a curved band of open angles which resemble arrows. The gable is finished by a flat woodwork, which ends in the shape of spirals at the top end. The carved eave is formed by a slightly protruding, wavy tinplate placed on the volutes. As the house was built on a hill, one can see the basement level at the south side of the house where the utility and cellar rooms are located. A horizontal bulge divides the storey above the frameless narrow door fitted into the wall, which originally led into the kitchen. A window with two sections, fitted at the left of the door and protected by a wrought-iron grille, provides daylight to the interior. Three small square windows cleaving through the bulge provide light to other adjoining rooms. The ground floor opens up into an omega-shaped window with three sections, situated directly at the tinplate which separates the basement level from the ground floor. The western section of the facade is decorated with the west facade’s ribbon of spheres. Above this ribbon there are horizontal windows at each level, whereby the window at the second floor is designed as a cut out. The dining-room is provided with daylight by an omega-shaped window, which is fitted into the smooth rendering without framing, like the cross rectangular window with four sections of the bedroom above it. In front of the bedroom window, a flower shelf has been fitted on iron mountings. The wall left and right of the central area is very slightly recessed and decorated with flat stucco work. This depicts stylised trees with their crowns facing each other at the level of the copper strip above the first-floor window. A window with three sections is fitted into the gable. It is symmetrical and consists of a flat, buckled arch and lower edges which are curved inwards. The gable curves concavely inwards in the lower part, while the upper part is slightly curved. The bay protrudes in front of the centre of the east side, where the open fireplace of the hall is located. While its central part is closed, the side walls open up in large muntin windows: cross rectangular windows are placed on the tinplate, after the wall segment, the windows have round arches. They are decorated with vegetal, tree-like stucco. The bay ends with a cornice which curves in concavely and is decorated with triangular notches. The north facade is designed like the south facade, except that the base level is not visible due to the course of the terrain and, instead of an omega window, a cross rectangular window provides the light for the reception room.

– BEHRENS HOUSE

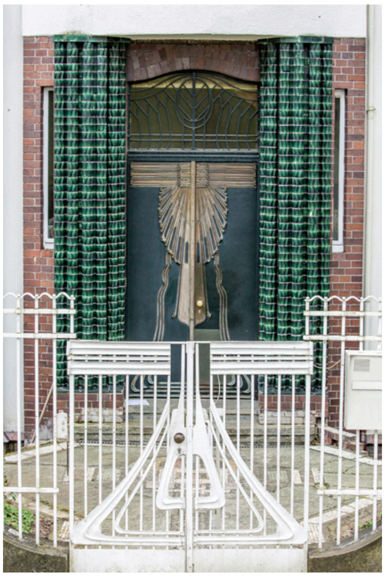
Peter Behrens, 1901

Alexandraweg 17

The home of Peter Behrens (1868 – 1940), one of the founding members of the Darmstadt Artists’ Colony, differs from the contemporaneous houses built by Olbrich in many ways: whether in the arrangement of the inner rooms and their fittings or the type of architecture and furnishings, which Behrens had made for his house according to his own designs. In architectural history, the house plays a particularly prominent role, because it is the first architectural work by Peter Behrens. He was appointed to the Darmstadt Artists’ Colony in 1899 as painter and graphic designer. It was only here, in planning, designing, and furnishing his own house, that he began to engage in architectural activity. Behrens left the artists’ colony in 1903 to take up the position of Director at the Kunstgewerbeschule Düsseldorf (School of Arts and Crafts). From 1907 onwards, he was responsible for the entire corporate design of the Allgemeine Elektrizitätswerke AEG in Berlin which, alongside Siemens, was the largest and most important manufacturer of electric devices of that time. With his designs, Behrens shaped all objects relating to the AEG – from the office stationery and electric appliances to the large factory buildings. His architectural studio in Berlin became the nucleus of the modern architectural scene, where Le Corbusier, Ludwig Mies van der Rohe and Walter Gropius were working at the same time. His house in Darmstadt therefore represents the starting point of his extremely successful and influential oeuvre. After the damage caused during the war, the exterior of the house, with the exception of the south facade, was restored to its original condition as far as possible, while its internal division and designs were changed.



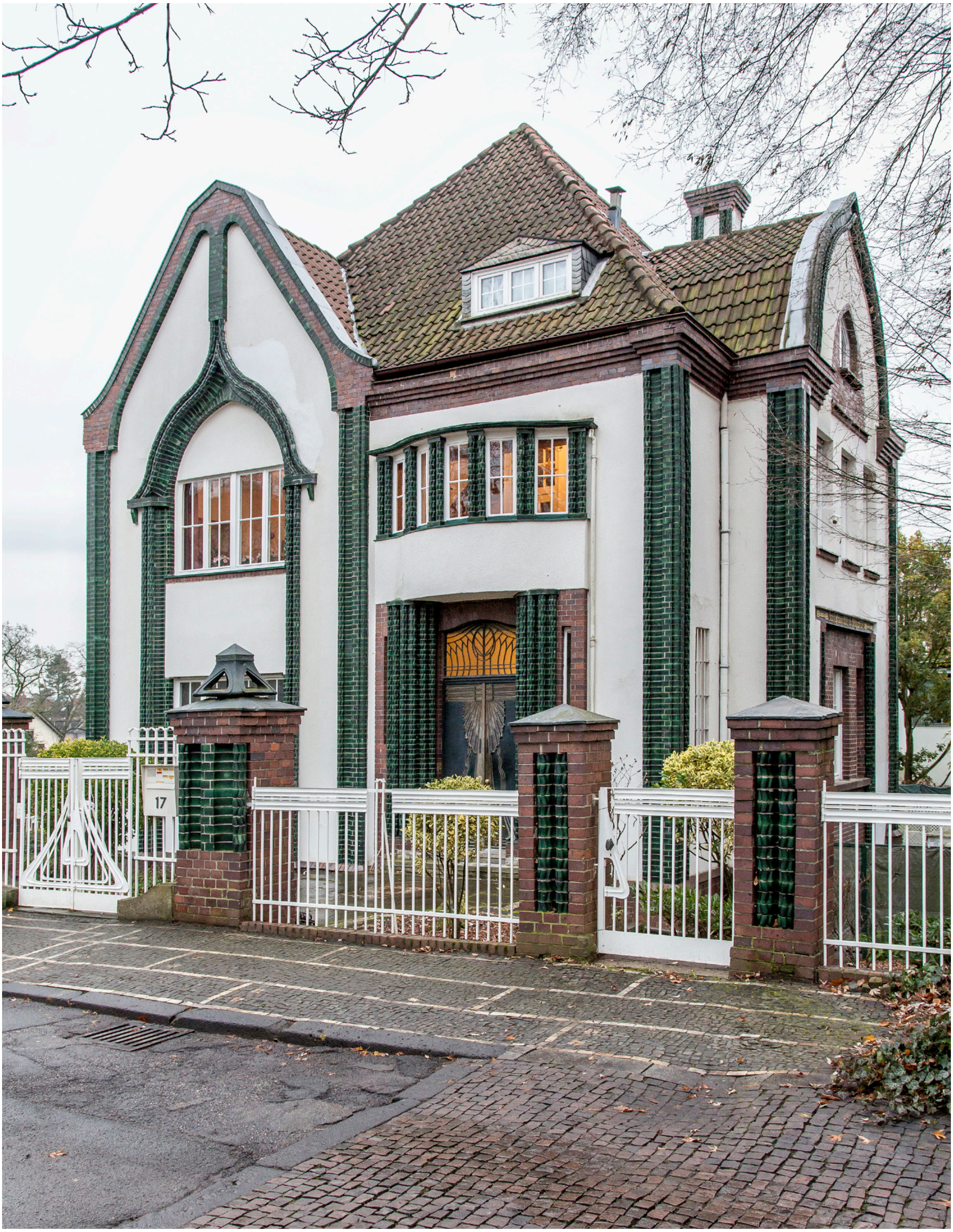
53.1 Peter Behrens, Behrens House, 1901, view from north-east, photo 2009



53.2 Peter Behrens, Entrance Portal of the Behrens House, 1901, photo 2015

ARCHITECTURAL CONCEPT

The Peter Behrens House is a freestanding structure, located on a virtually square plot which slopes downhill and southward from Alexandraweg. Due to the fact that the plot adjoining to the west was supposed to remain undeveloped, the house was shifted four metres from the western boundary, which left a larger proportion for the garden at the eastern side. Particularly striking is the structure of the exterior with masonry pilaster strips made of green glazed bricks manufactured by Villeroy and Boch. Behrens calls the pilaster strips “the main decoration of the facades, to some extent tectonically interpreted tendrils”.[7] They mark the edges of the house and frame the bays attached on all sides. The remaining light-coloured walls between the bays open out into large windows. The house is in the form of a square, which is extended by flat extensions on all sides: to the north, the porch protrudes in front of the alignment. The east facade is characterized by a closed-in flat bay and a bay divided into three sections opening into large windows. At the south side, a single-storey extension has a terrace that can be reached from the first

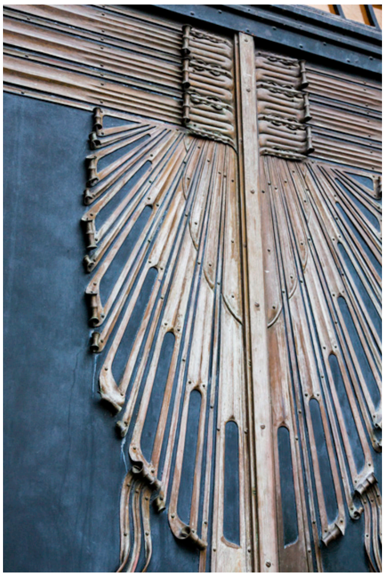


54.1 Peter Behrens, Behrens House, 1901, view from north-west, photo 2018 floor. The “flower bay” and the wide flat bay of the staircase open out on the west side. Finally, the steep pyramid-shaped roof emphasises the square shape of the house. Two asymmetrically placed gables, shaped by keel arches, protrude at the height of one storey from the outer walls at the western and northern sides and cut into the respective roof areas. The property is developed from the north via a garden portal framed by pillars, which leads to a forecourt lavishly decorated with elegant mosaics. This forms the “junction” to the various areas of use: one enters the house moving south. To the personnel entrance one has to go around the western corner of the house, and the east leads to an open space laid out in the large strip of land east of the house.

DESCRIPTION

The property is surrounded by a wrought-iron garden fence according to a design by Peter Behrens. It opens at two places: at the southeast corner via a drive created after 1945, and at the northern side with the main entrance to the property from Alexandrastraße. Its two-winged garden gate is flanked by two square, massive brick pillars made of clinkers. In the centre of this main view is a field of green glazed tiles of the same format as those of the pilaster strips of the house. Bronze lamps that are square in their footprint but elegantly vaulted in their outline were designed by Peter Behrens and set on top of the pillars. Two steps lead to the lower-lying forecourt. It is decorated with a mosaic designed by the architect and manufactured in the workshop of Johann Odorico, Frankfurt. This leads the eye to the entrance. Its centre is occupied by the two-winged, smooth, matt black iron entrance door, decorated by wide symmetrically fitted bronze ribbons. These three-dimensionally featured ribbons are partially detached from the base. Above the door, there is a large, softly curved window with a clear glass pane placed at the level of two very narrow, high rectangular side windows. On each side, the entrance portal is flanked by two broad, convex, vertical bands of green glazed tiles adorned with six pear-shaped rips, which visually carry the protruding bay above. This protects the entrance and opens with a close succession of five high rectangular windows, separated by double ribs with pear-shaped profile. The base of the building consists of dark red clinkers. The rising outer walls are smoothly rendered and painted with a light colour. Green varnished pilaster strips emphasise the corners of the building, the cube shape, and the protruding bays. They give the building an elongated shape. The pilaster strips end below the eave at a richly-faceted cornice of iron clinkers running all around. Two ogee arch shaped gables, rising above the cornice and thus the eave, are framed by wall strips of red and green tiles. The windows of the representational rooms were framed differently by Behrens than the side rooms. While the former are edged with green and red tiles, the windows of the cloakroom, toilet, and staircase are fitted into the walls smoothly and without frames. Behrens used iron girders for the construction of the house. Only one of these is visible: the girder above the staircase windows on the

55.1 Peter Behrens, Glazed bricks of the Behrens House, 1901, photo 2013



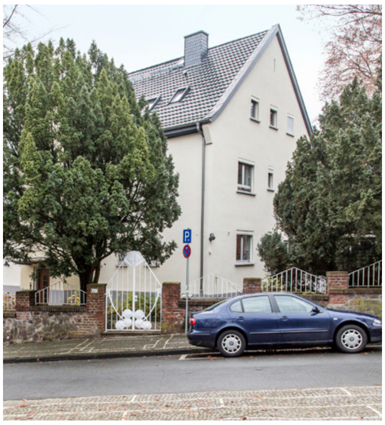
55.2 Peter Behrens, Entrance Portal of the Behrens House, 1901, detail, photo 2017 west side. Behrens emphasises this one girder with the words: “Steh fest mein Haus im Weltgebraus” (“Be steady, my house, amid the roaring of the world”). The bronze letters were made according to Behrens’ design.

– KELLER HOUSE (“BEAULIEU”)

Joseph Maria Olbrich, 1901

Alexandraweg 31

The house, built for the independent gentleman Carl Keller, is located at the south side of Alexandraweg opposite to the Olbrich House. During the Exhibition of 1901, arts and crafts objects produced in Darmstadt workshops were presented in the house. Subsequently it was occupied by Carl Keller. The house was badly damaged during the Second World War and rebuilt in a more simplified version.



56.1 Contemporary building on site of former Keller House, photo 2017

ARCHITECTURAL CONCEPT

The former Beaulieu House is located on the corner plot opposite the Olbrich House on the south side of Alexandraweg. The house, with two complete storeys and a top floor, has a rectangular basic shape and a gabled roof. The main view is oriented towards the east, however with a considerably more modest design than the original one from 1901.

DESCRIPTION

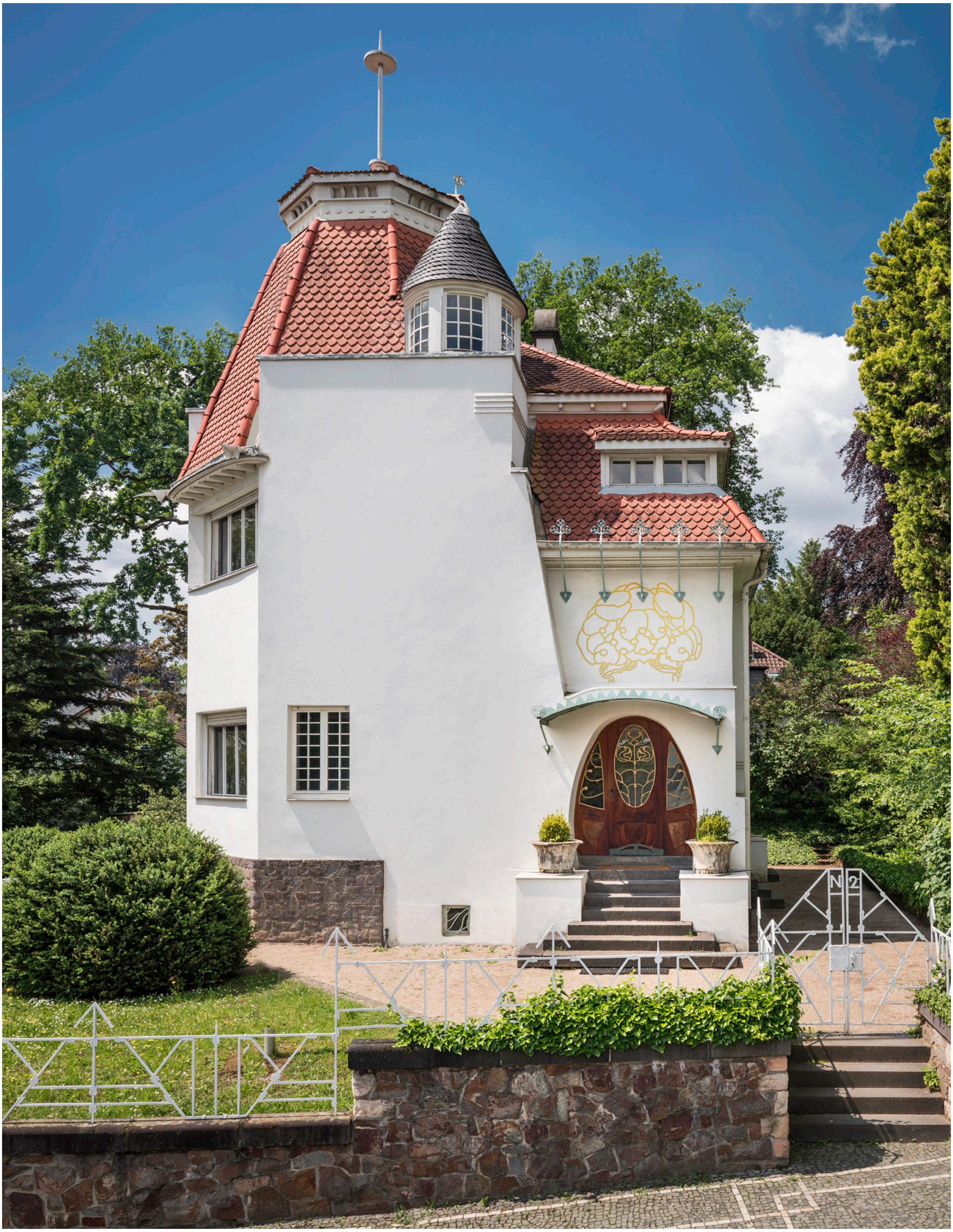
The property is surrounded by a quarry stone wall topped with brick pillars alternating with simple grilles constructed with square rods tapering off to a spike at the top, as at the neighbouring Habich House and the Small and Large Glückert Houses. The likewise tapering two-winged garden portal is decorated with forged poppies. In front of the windows of the base level, the ornamental window grilles of the original building are conserved. The rising walls above have a scaled-down design which does not match Olbrich’s plans from 1900/01. The inner rooms were also newly designed during the restoration of the building, and no longer exhibit any original fittings.

– DEITERS HOUSE

Joseph Maria Olbrich, 1901

Mathildenhöhenweg 2

The owner of this house was the executive secretary of the Darmstadt Artists’ Colony, Wilhelm Deiters (1871 – 1926). He had a home built by Olbrich, tailored for the corner plot and cleverly utilising sight lines. The ground floor of the house was used as an exhibition venue during the first exhibition in 1901.[8] The Deiters House was not damaged during the Second World War, and following some minor conversions in the post-war era, it was restored in 1988–92.



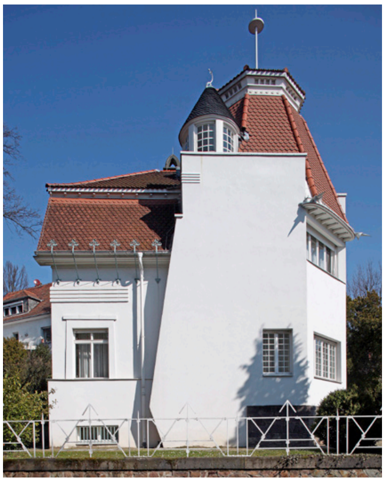
57.1 Joseph Maria Olbrich, Deiters House, 1901, view from east, photo 2016

ARCHITECTURAL CONCEPT

The smallest house of the Darmstadt Artists’ Colony Exhibition 1901 is located on the corner plot of Mathildenhöhweg / Prinz-Christians-Weg. The layout of the house is based on a square, with its southeast corner slanted at a 45° angle. A hexagonal corner tower, flanked by two small and fully glazed round turrets, crowns this corner of the building and has the effect that the simple footprint of the building is not perceived by the observer. The house does not have a main facade and features a smooth rendering painted white, topped by a mansard roof. The windows are fitted into the fronts without embrasures. In terms of building construction, it is a masonry construction with steel girders in the ceilings.

DESCRIPTION

The corner plot is surrounded by a low quarry stone wall at its south and east side. It is completed at the top by thick sandstone slabs, and supports a filigree garden fence with square rods designed by Joseph Maria Olbrich. This consists of three vertical rods between each triangle which push through the continuous horizontal upper line of the fence like arrows and which are divided by horizontal struts in the lower part. The entrance to the property is located at the east side of Mathildenhöhweg. The small, exquisitely designed forecourt of the house is reached via a couple of steps, leading – via a perron – to the front door, which is offset a little to the side. A horseshoe-shaped deep wall niche protects the front door, which consists of two fixed side sections and one central door which opens to the inside. All door elements made of dark stained wood have clear glass in their upper sections and are protected with vegetal flat steel grilles. The wall above the canopy is decorated with a golden, ornamental painting. Five small, lime green triangles made of flat steel form the support for the extensively protruding brackets of the roof gutter, which each have three stylised flowers fitted at their upper ends. The southern part of the east facade is slightly shifted in front of the basic square shape of the house, extended into the roof and smoothly rendered. It has only one small square window in the base and a double-winged window at the southern edge in the ground floor. The entire remaining wall is closed and decorated with four stuccoed triangle ribbons which continue around the corner, level to the roof. The end of the wall shifted in front of the building line emphasises a round, slate-roofed small tower with windows throughout, with its top decorated by a stylised flower on an upward-swinging stem. The slanted southeast front points towards the corner of the plot and consists of a smoothly rendered central part above a quarry stone wall, which covers the base level. Its window, like all windows at base level, is protected by a flat steel decorative grille. The ground floor and the first floor open into four-winged muntin windows which take the full width of the wall. A protruding canopy, rounded off at the narrow sides, protects the window at the first floor from the water drained via diagonally-fitted water spouts at the side from the octagonal, curved cover placed directly



58.1 Joseph Maria Olbrich, Deiters House, 1901, view from south, photo 2009

58.2 Joseph Maria Olbrich, Deiters House, 1901, Staircase, photo 2013 above. The south facade adjoining to the left, above the smoothly rendered and white painted base level, which is slightly protruding, opens up with a double-winged window, which is surrounded by a wide rendering strip at the side and top. On this framing there is a further low rendering strip protruding from the frame at the side. Four flat ribbons, divided by shadow joints, decorate the wall up to the eave. The roof gutter mounting, designed analogously to the east side, throws decorative shadows on the smooth wall surface. While the west facade opens up to a wide muntin window, the flat bay of the staircase occupies the centre of the rear facade to the north. It is moved slightly in front of the facade. A small staff entrance leads to the staircase and the utility rooms on the base level. Two rectangular narrow windows at the side of the staircase bay provide light to the side rooms on the ground floor. At the north-east corner, the building’s mansard roof is intersected by a dormer that runs around the corner. In the interior, Olbrich dispenses with corridors: the rooms are directly interconnected with each other. While the base level houses the utility rooms, the ground floor serves as reception area. The private rooms are located on the first floor and the tower floor. Numerous integrated fittings are conserved in situ: this includes the staircase, built-in cupboards, profiled cornices, wall finishes, and handles of doors and windows.

59.1 Joseph Maria Olbrich, Deiters House, view from south-east, photo 2009

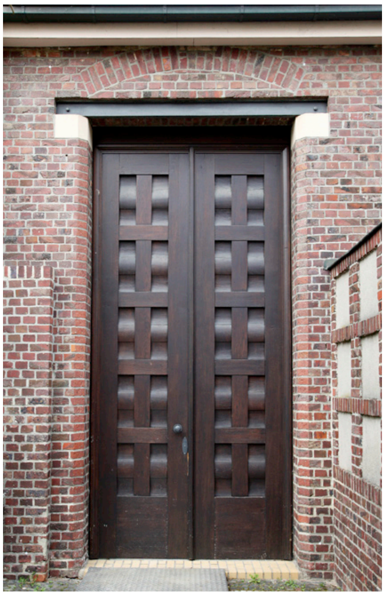
THE SECOND EXHIBITION OF THE DARMSTADT ARTISTS’ COLONY 1904

The 1904 Darmstadt Artists’ Colony exhibition was clearly smaller than the first exhibition in 1901. In addition to the main part of the exhibition, “The Three House Group” **[ID-NO. 002, P. 97–98]**, the Ernst Ludwig House was extended with the addition of a studio wing for the sculptors.[9] The exhibition was supplemented by other temporary buildings.

– SCULPTOR STUDIOS

Joseph Maria Olbrich, 1904
Olbrichweg 13 A

To provide better working conditions for the sculptors of the artists’ colony and to reduce the impact of their work on other members, a studio extension to the northeast corner of the Ernst Ludwig House was constructed as part of the 1904 exhibition.



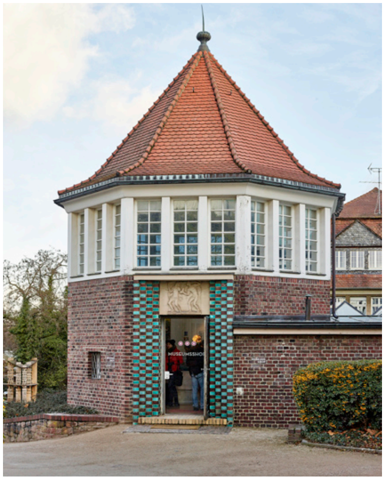
59.2 Joseph Maria Olbrich, Ernst Ludwig House, Sculptor Studios, 1904, Studio Entrance, photo 2010

ARCHITECTURAL CONCEPT

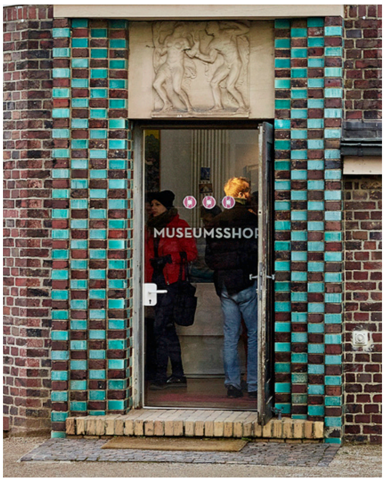
The basic shape of the large, heated skylight studio is square, integrating an octagonal tower at the northwest corner. The objective of the design was to offer sculptors optimal working facilities. For this, heavy rocks were to be transported into the building via rails, and moved by means of a pulley attached to a steel beam. An open courtyard is enclosed at the east side, which facilitated working outdoors. Unlike the directly adjoining and older Ernst Ludwig House, Olbrich designed the Sculptor Studios purely as a utility structure in the sense of a workshop, and designed them as such to be very simple with exposed brickwork and bare iron girders. The exterior of the Sculptor Studios is conserved in its original condition. Security technology was installed as well as insulating glass panes for the building's use as part of the museum. The pulley, attached to a steel beam, can also be seen.

DESCRIPTION

The single-storey extension adjoining the northeast corner of the Ernst Ludwig House has closed outside walls built with dark red brickwork and light-coloured grouting. Daylight was provided via skylights in the form of small glazed gabled roofs fitted on the flat roof in a narrow sequence. The octagonal tower, known as the Octagon, occupies the northwest corner of the extension. Above its ground floor, high muntin windows open on all sides of the Octagon. The building is completed with a steep tent roof covered with plain tiles. The entrance to the Octagon is designed with red bricks alternating with turquoise varnished tiles and, above the lintel, depicts the sopraporta "Daphne and Apollo", a sandstone relief by Heinrich Jobst, who worked in these rooms from 1907 until his death in 1943. A large wooden gate at the east side leads to the southern part of the studio building. This facilitated in bringing the working materials into the studios. An exposed steel beam serves as a door lintel, common in industrial architecture during the time around 1900. The openly-displayed construction points to the Sculptor Studios as a production site. The entrance to the sculpture yard, located at the northeast corner, is designed very differently: it is surrounded by six square rendered surfaces and decorated with a green depiction of a flower basket, cut out of a metal plate, according to a design by Olbrich. The inner rooms are rendered and painted white.



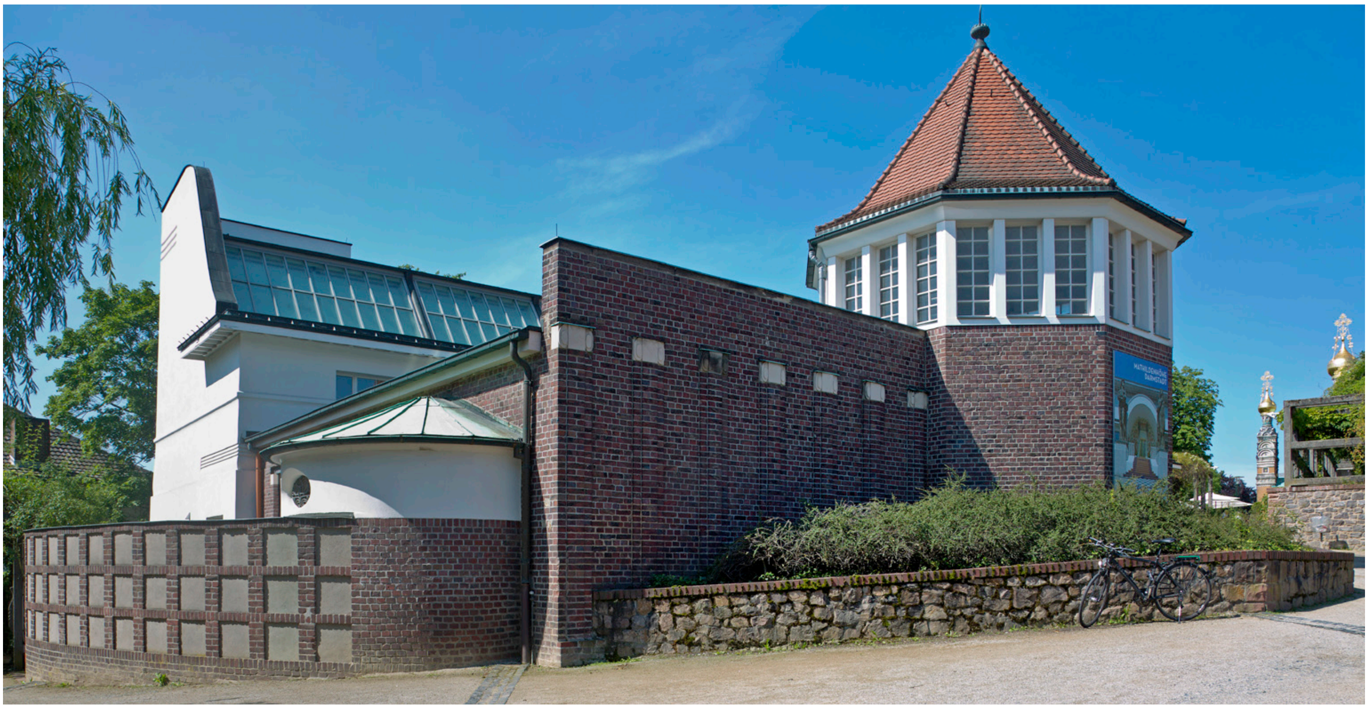
60.1 Joseph Maria Olbrich, Ernst Ludwig House, Sculptor Studios, 1904, Octagon, photo 2015



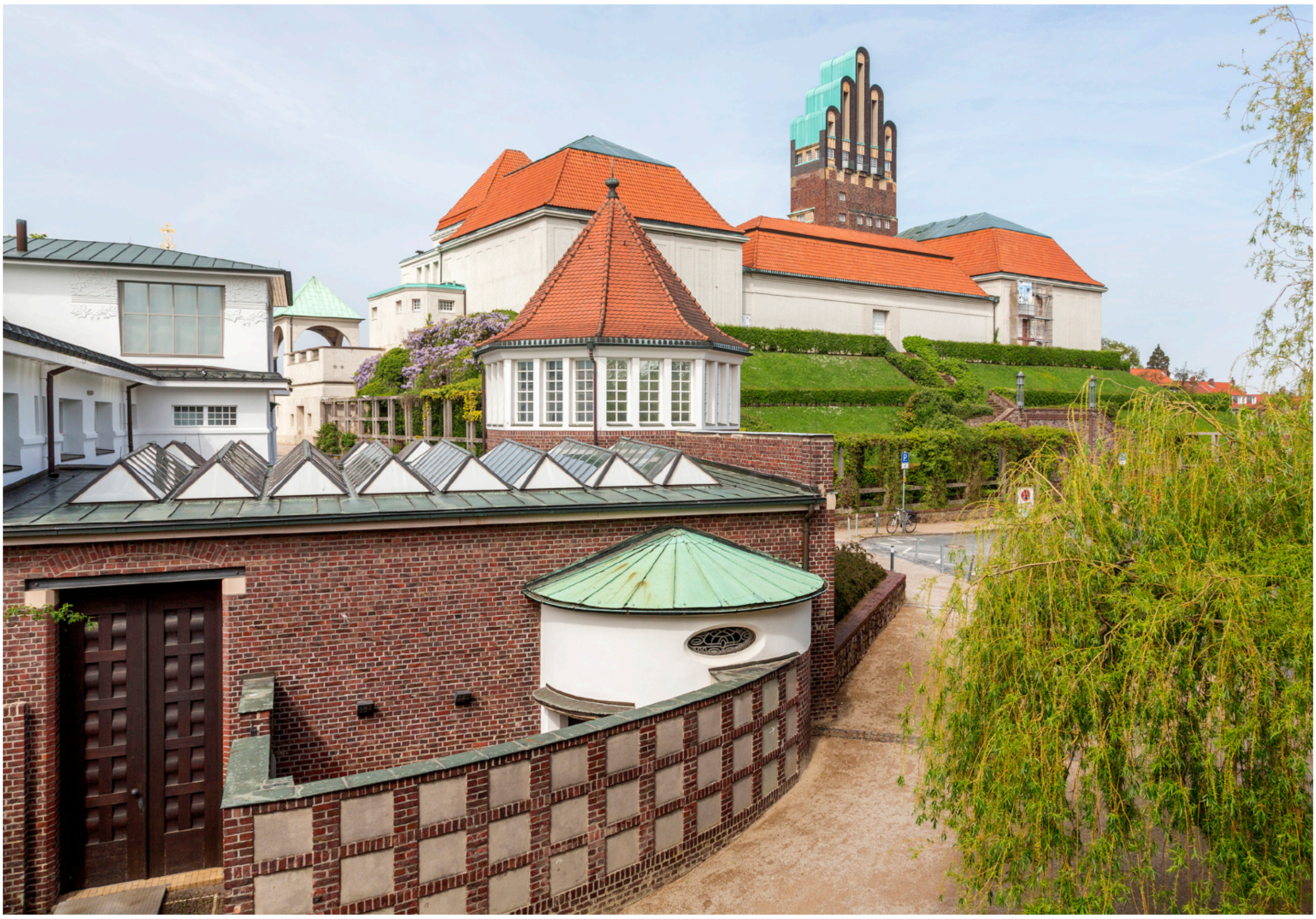
60.2 Joseph Maria Olbrich, Ernst Ludwig House, Sculptor Studios, 1904, Octagon, Entrance Portal, photo 2015

THE HESSIAN STATE EXHIBITION OF FINE AND APPLIED ARTS 1908

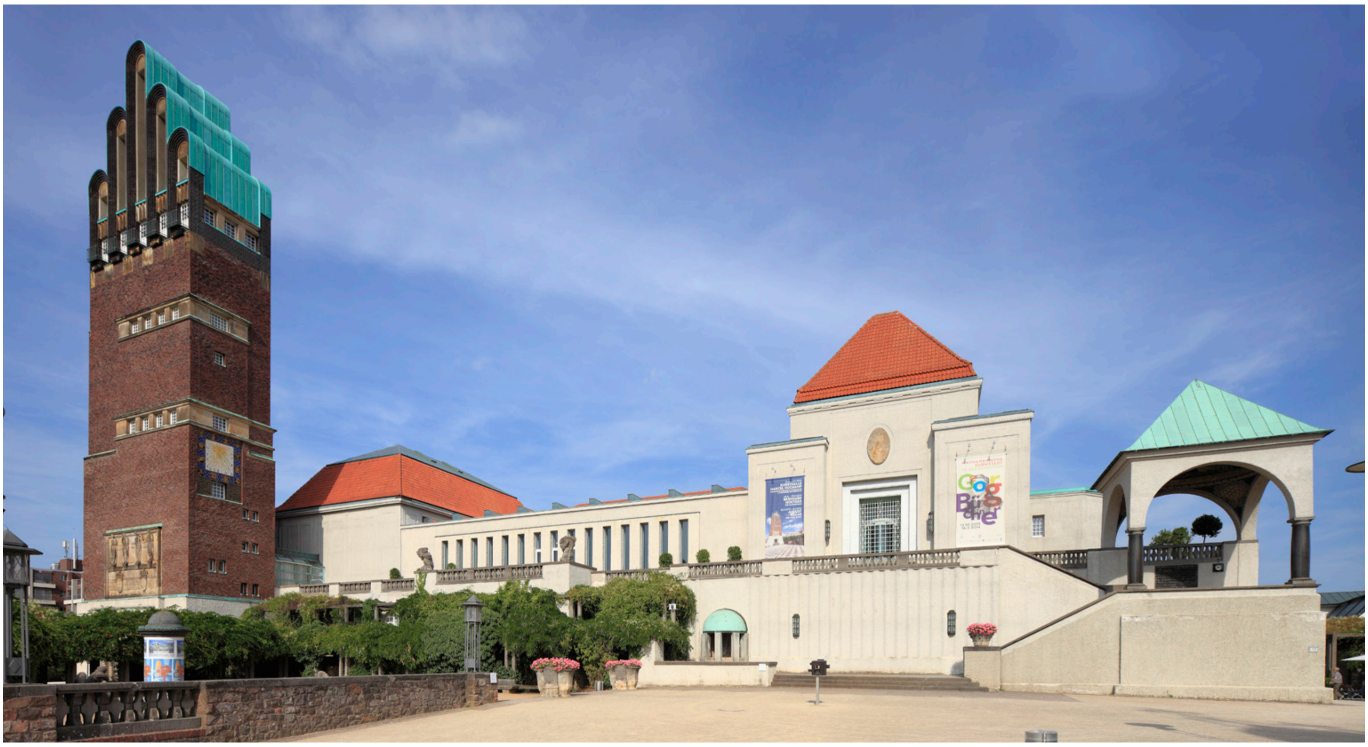
The objective of the "Hessian State Exhibition of Fine and Applied Arts", opened in 1908, differed fundamentally from the two previous exhibitions in 1901 and 1904. While these focused on the works of the Darmstadt Artists' Colony, in 1908, the aim was to present an overview of "Hessian art of the present". Therefore, the members of the artists' colony, Joseph Maria Olbrich, Albin Müller, Heinrich Jobst, the brothers Friedrich Wilhelm and Christian Heinrich Kleukens, Josef Emil Schneckendorf, Jacob Julius Scharvogel, Daniel Greiner and Ernst Riegel, works alongside other Hessian artists and manufacturers displayed their. In the previous year, the "Deutsche Werkbund", an association of artists, industrialists and political figures, was established in Munich with the active participation of artists and architects connected to the Darmstadt Artists' Colony: Peter Behrens, Joseph Maria Olbrich and Jacob Julius Scharvogel.



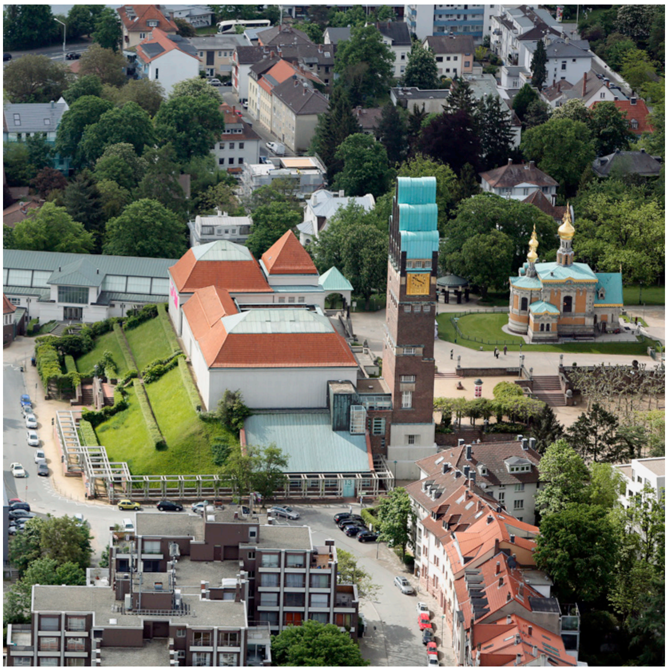
61.1 Joseph Maria Olbrich, Ernst Ludwig House, Sculptor Studios, 1904, view from north-east, photo 2012



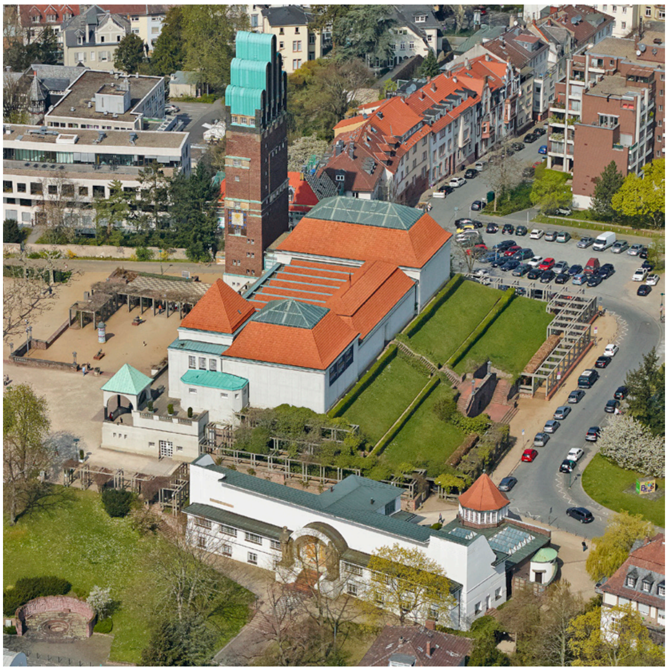
61.2 Joseph Maria Olbrich, Ernst Ludwig House, Sculptor Studios, Octagon, Exhibition Hall and Wedding Tower, 1901–08, view from south-east, photo 2015



62.1 Joseph Maria Olbrich, Exhibition Hall and Wedding Tower, 1908, view from south-west, photo 2013



62.2 Mathildenhöhe Darmstadt, aerial view from north, photo 2012



62.3 Mathildenhöhe Darmstadt, aerial view from southeast, photo 2014

The Werkbund named its purpose in its statute as follows: “the refining of commercial work with the interaction of art, industry and trade by way of education, propaganda and unified response to pertinent issues”.[10] With this, it addressed ideas which had been implemented for the first time at the first Darmstadt exhibition in 1901, and at the same time was extended to include educational and publicity objectives. The Hessian State Exhibition of Fine and Applied Arts in 1908 was established as a logical consequence of the development since 1901, when emphasis was on the products of the artists’ colony. Now the aim was to promote sales of all Hessian manufacturers of objects of fine and applied arts. It was an event with the objective of business development, more so than the two previous exhibitions and the last Darmstadt Artists’ Colony exhibition yet to follow. The buildings erected during the exhibition again included both temporary and permanent structures. The most important complex, the ensemble of the Wedding Tower and the Exhibition Hall with its widely visible, iconic silhouette, gave the “New Acropolis” its striking centre. To this day it is the most important landmark of both the ensemble and the City.

– EXHIBITION HALL

Joseph Maria Olbrich, 1908
Sabaisplatz 1

63.1 Joseph Maria Olbrich, Exhibition Hall, 1908, Entrance Portal, photo 2016

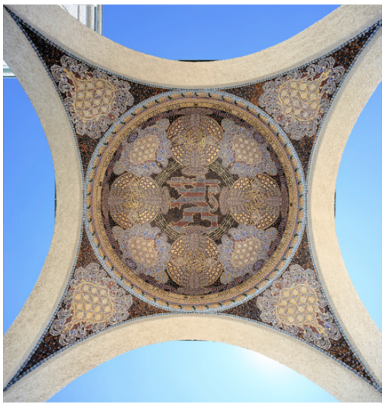
The broad, massive Exhibition Hall occupies the crest of Mathildenhöhe. It reaches an impressive height due to its placement on the existing Water Reservoir (1877–90). The building, together with the immediately adjoining Wedding Tower, forms an absolutely unique silhouette. The Exhibition Hall was appraised even by contemporary critics as an “Acropolis”, which “crowned” the Mathildenhöhe.[11] Gustav Adolf Platz gave the following evaluation in retrospect: “Here, the rich talent of Olbrich experienced its most beautiful triumph, here the new “city crown” was created, matched in its contours and mass to the entire city. A fair amount of our new material art and eurhythmic composition is anticipated in the exquisite details of the treatment of bricks and cut stone.” [12] The Exhibition Hall continues to serve its original purpose to this day. It was only between 1944 and 1948 that exhibitions could not be held due to damage caused during the war.

ARCHITECTURAL CONCEPT

The Exhibition Hall, which was opened in 1908, uses the Water Reservoir as a base. It is therefore raised on an elevated platform which can be reached via open staircases in the west and east sections of the building. Olbrich’s design is based on the idea of a three-wing complex around an open courtyard, which is enclosed by a colonnade of rectangular posts to the west. This classic complex is complemented at the west side, the main view, by porches and extensions: an entrance building that is raised opposite the south wing and which covers the same, reached by a double flight of steps with a covered landing, and the Wedding Tower, also opened in 1908, which intersects the north wing up to the centre. Compared to this, the south, east and north sides are significantly simpler building structures. They divide themselves into clearly differentiated structures on the basis of the projections and recesses as well as the roof shapes. Olbrich concealed the base of the Exhibition Hall, the Water Reservoir, with a three-tiered pergola made of concrete columns and supports, which is surrounded by wild vines and climbing roses.

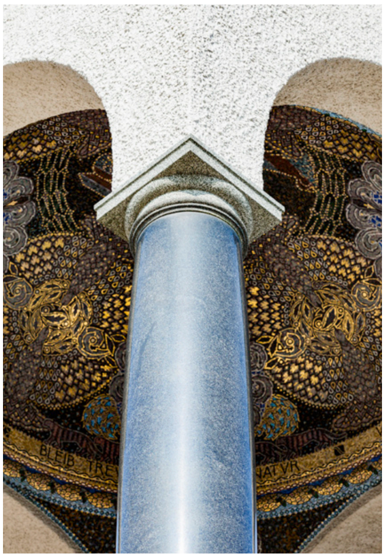
DESCRIPTION

The wide and deep building is located at the crest of Mathildenhöhe. It rises above a base which is mostly surrounded by greenery, thanks to the pergola. The main entrance is reached via a U-shaped stairway located in front of the southwest corner of the viewing platform. It leads first to a landing protected by an open canopy resting on granite columns. Its inner dome is decorated with mosaics and shows the Hessian heraldic animal, the lion, surrounded by stylised animal motives and the motto of its constructor, Grand Duke Ernst Ludwig:
HAVE REVERENCE FOR THE PAST AND THE COURAGE TO FRESHLY DARE THE NEW / REMAIN TRUE TO YOURSELF AND TRUE TO THOSE YOU LOVE ("Habe Ehrfurcht vor dem Alten und Mut das Neue frisch zu wagen / bleib treu der eigenen Natur und treu Menschen die du liebst")

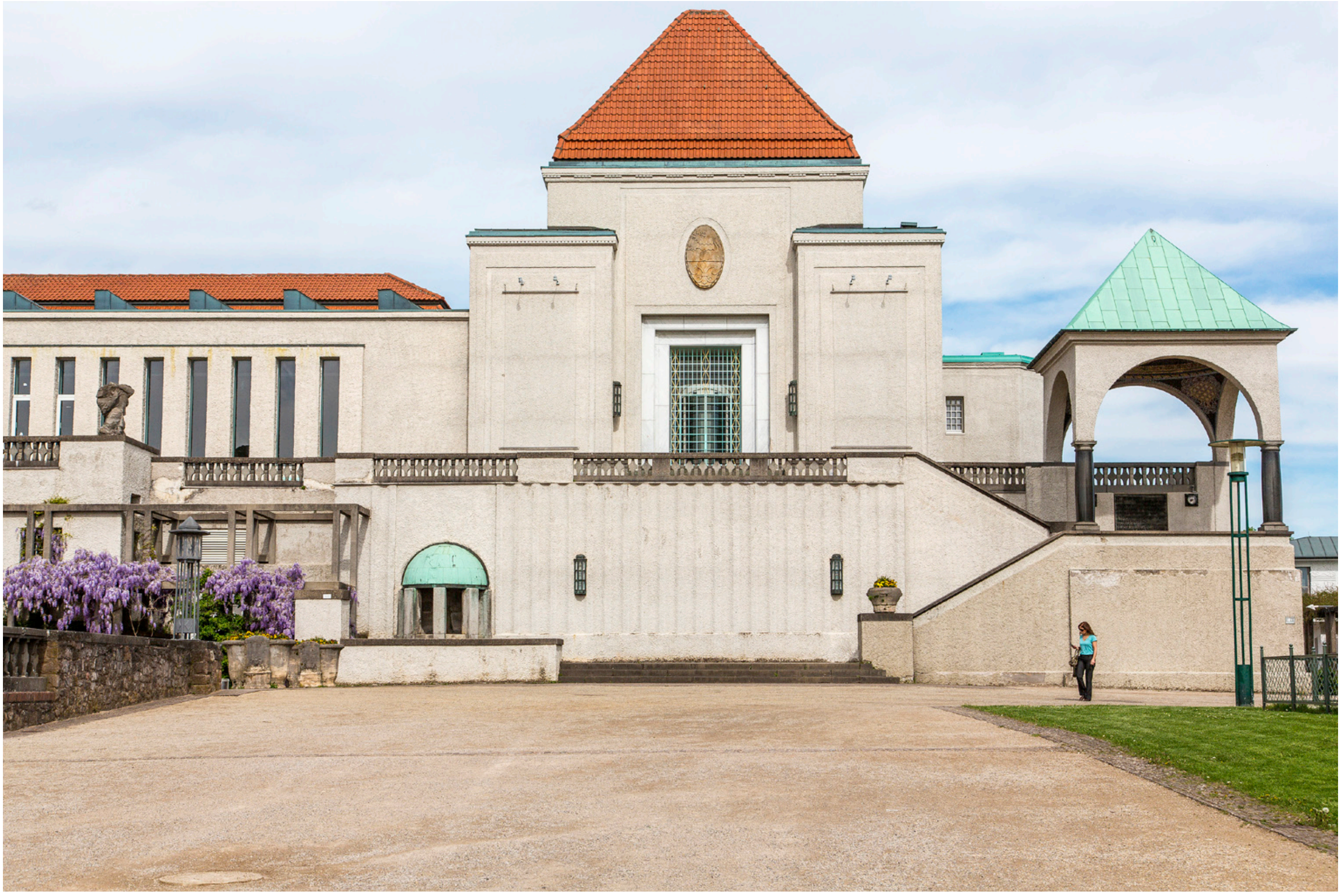


64.1 Joseph Maria Olbrich, Exhibition Hall, 1908, Staircase pavilion with cupola mosaic, photo 2013

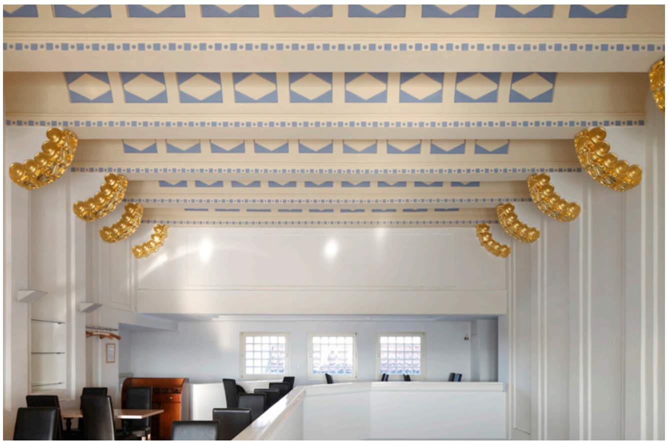
After a 180-degree turn via the second flight of stairs, one reaches the viewing platform and square entrance flanked by robust pylons and finished by a high pyramid roof covered with tiles. At the centre of the entrance is a tall outer entrance gate, the design of which dates back to the modifications from 1974–76 inspired by an original Olbrich design. It leads into the foyer, which is decorated with a gilded ceiling construction presumably designed by Albin Müller, head of the artists' colony from 1907. Above the entrance is an oval relief displaying the coat-of-arms of the House of Hesse-Darmstadt. Adjoining to the north are the rectangular wall openings of the former rose courtyard ("Rosenhof") with windows positioned deep in the soffits of today's "Hall Number Four". The west end of the north wing adjoins this central part without any windows. On the balustrade in front of the west facade, two sculptures by Bernhard Hoetger are placed. He was a member of the Darmstadt Artists' Colony from 1909 to 1914. They belong to his series "Licht und Schattenseiten" ("Light and Shadow") from 1912. They are personifications of the emotional states "Revenge" and "Wrath". Their counterparts "Hatred" and "Avarice" are placed in the area between the Exhibition Hall and the Plane Tree Grove. The south, east, and north wings have a subtly sophisticated wall structure reminiscent of pilaster strips. This wall decoration was created in the 1970s in the style of the original design by Joseph Maria Olbrich of 1907, as the new presentational needs required closed walls for the Exhibition Hall. This is the reason for closing



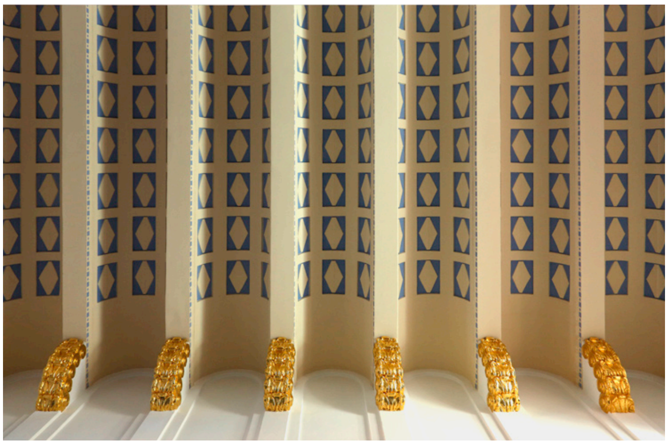
64.2 Joseph Maria Olbrich, Exhibition Hall, 1908, Staircase pavilion, view of the cupola mosaic, photo 2018



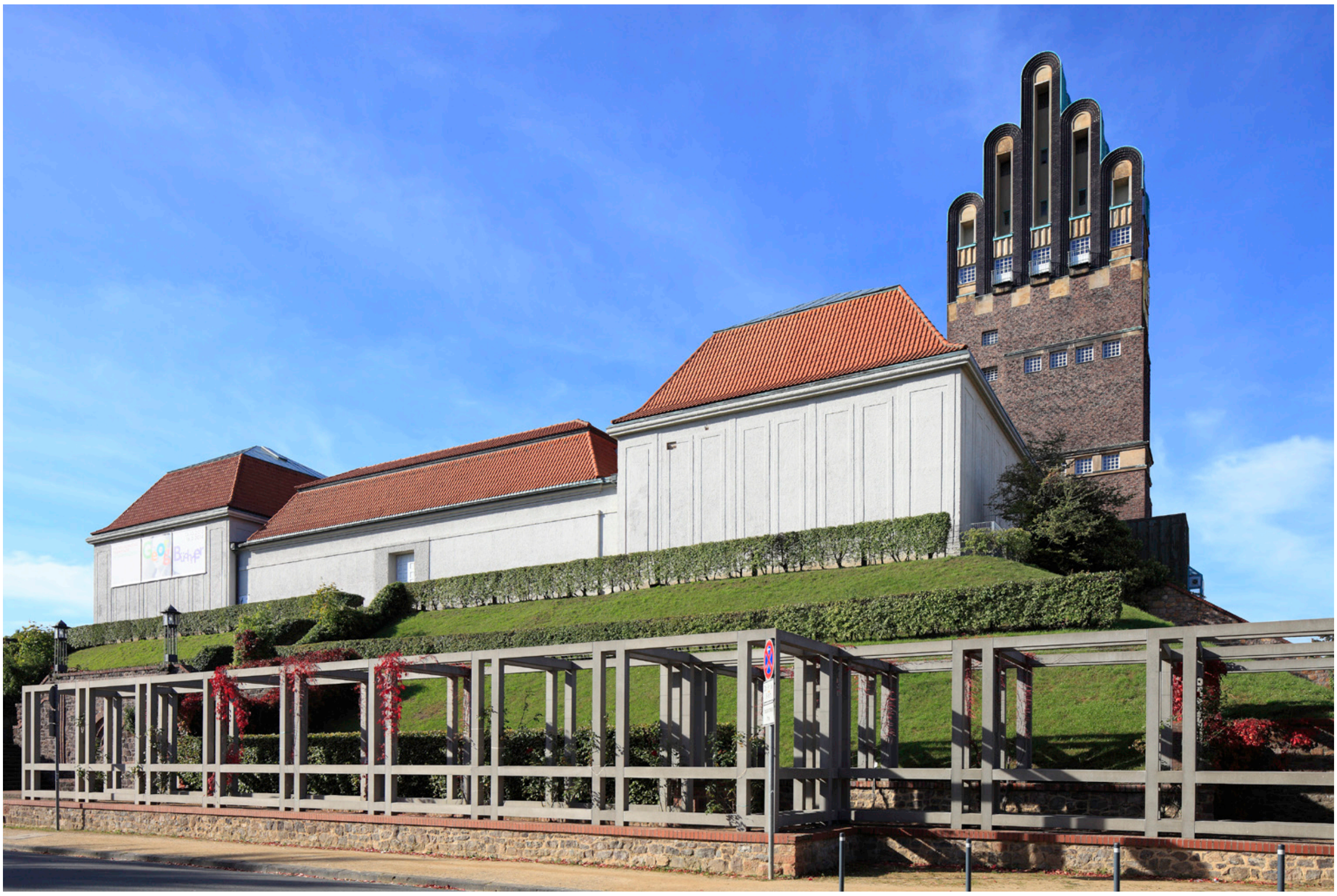
65.1 Joseph Maria Olbrich, Exhibition Hall, 1908, view from west with Staircase Pavilion on the right, photo 2015



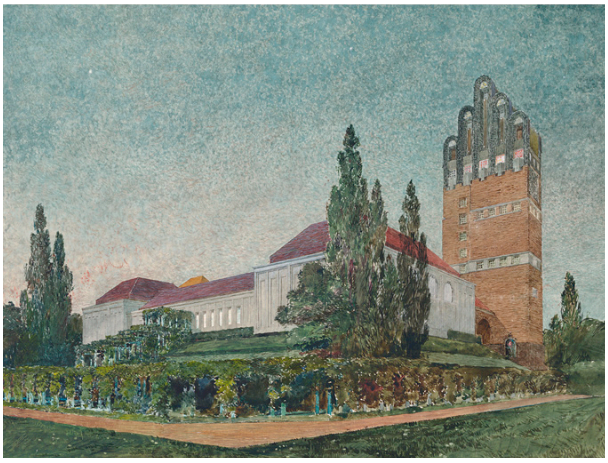
65.2 Joseph Maria Olbrich, Exhibition Hall, 1908, Entrance Hall, photo 2013



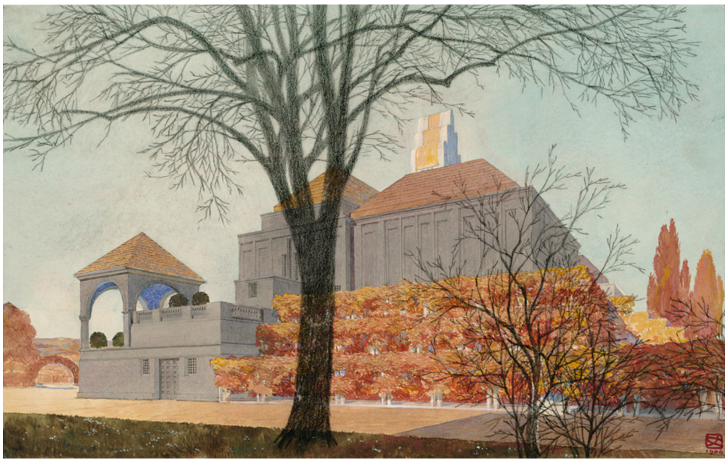
65.3 Joseph Maria Olbrich, Exhibition Hall, 1908, Entrance Hall, view of ceiling, photo 2014



66.1 Joseph Maria Olbrich, Exhibition Hall and Wedding Tower, 1908, view from north-east, photo 2013

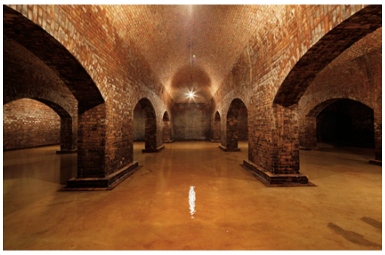


66.2 Joseph Maria Olbrich, Exhibition Hall and Wedding Tower, 1908, pencil and watercolour



66.3 Joseph Maria Olbrich, Exhibition Hall and Wedding Tower, 1908, pencil and watercolour the original window openings. A building containing the workshop was added to the northwest corner in 1976 and adheres to the sloping base of the Exhibition Hall with its roof pitch as well as with the building material used for its construction. The complex is complemented by two further additions: a wall fountain at the west side and a supporting wall made of quarry stone and a seating recess at the east side, designed by Albin Müller in 1914 and decorated with a bird mosaic made by the Berlin firm Puhl und Wagner. The interior of the brick-built Water Reservoir consists of two large underground basins, which are filled with water to this day, with ceilings supported by pillars and vaults. Alongside the completely traditional spaces, all technical facilities of the historical Water Reservoir, which was used until 1994, have been conserved. The above located Exhibition Hall displays its original spatial proportions to this day. From the start, the design of the interior was adapted to the respective presentations and practices during the exhibitions. From 1950, a roof was built above the Rosenhof, thus creating a fourth exhibition hall. This, today, can be seen in the flattened peaks of its shed roof (constructed 1974–76) behind the succession of the high rectangular openings of the former colonnade at the west side, which were already glazed over in the 1950s. During the renovation of the Exhibition Hall in 1974–76, the original window openings in Halls One to Three were closed, as light from the side was not favoured. The structure of the facades dating back to 1908 were therefore rendered over and replaced with a new design, based on the original facade designs by Olbrich which had, however, not been realised. This characterises the visual appearance today. The original window openings and ledges have remained conserved under the rendering. This enabled the glazing of the original window openings at the east facade of "Hall Two" that was requested due to once-again changed requirements during the most recent renovation in 2019.

67.1 Joseph Maria Olbrich, Exhibition Hall, 1908, view from east, photo 2013



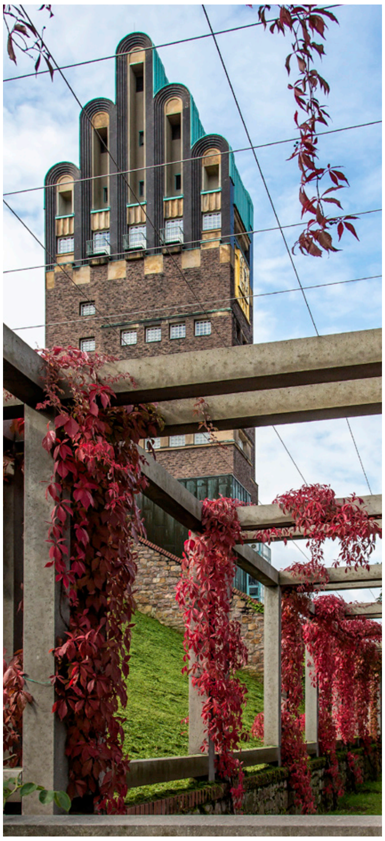
67.2 Otto Lueger, Water Reservoir, 1877–90, photo 2009

– WEDDING TOWER

Joseph Maria Olbrich, 1908

Olbrichweg 11

The Wedding Tower, which is visible from a distance, was the wedding present of the City of Darmstadt to the Grand Duke Ernst Ludwig of Hesse and by Rhine, on the occasion of his marriage to Eleonore von Solms-Hohensolms-Lich. A rich iconographic programme therefore decorates the exterior and interior of the tower, which to this day serves as the viewing tower and landmark of the ensemble and the City of Darmstadt. With the Wedding Tower, Olbrich succeeded in the development of a proto-expressionist architecture which refers far into the future and anticipates the repertoire of forms of the architectonic expressionism and the new building philosophy of the 1920s. Consequently, it was one of four buildings Nikolaus Pevsner chose in 1949 for the cover illustration of his book "Pioneers of Modern Design. From William Morris to Walter



67.3 Joseph Maria Olbrich, Wedding Tower and Concrete Pergolas, 1908, photo 2013

Gropius”.[13] Today, the Tower is presented in virtually original condition. During the Second World War, only the roof covering of the Wedding Tower was damaged and subsequently restored.

ARCHITECTURAL CONCEPT

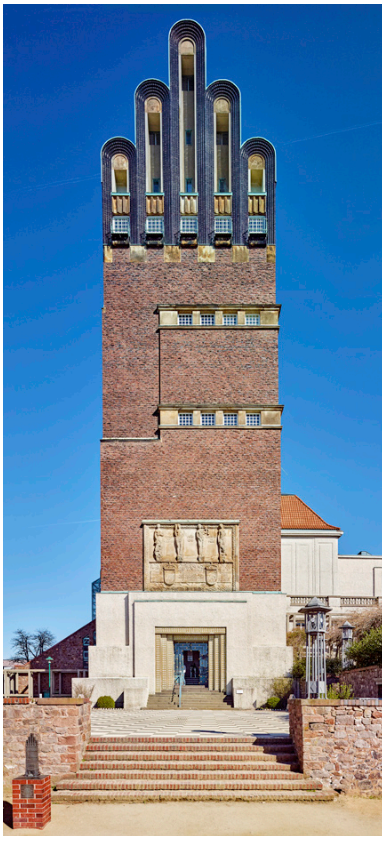
The Tower is located at the northwest corner of the Exhibition Hall and therefore outside the foundation of the Water Reservoir. It consists of a clearly detached base level constructed in reinforced concrete, a high tower shaft with exposed brickwork, and a marked roof of glazed brick and sheet copper.[14] It thus includes the elements of the classic column – base, shaft and capital – but interprets them in a completely new way. Innovative and new are also the bands of windows built around the corner as well as the very unusual top, which consists of five rounded pinnacles arranged at different levels rising towards the centre. The design of the tower – in particular the handling of the materials, the window bands fitted around the corner, the top, and the individual balconies protruding extensively beyond the building line – suggest the architectural forms of architectonic expressionism, which were manifested in the architectonic new beginnings of European architectural history after the First World War.

DESCRIPTION

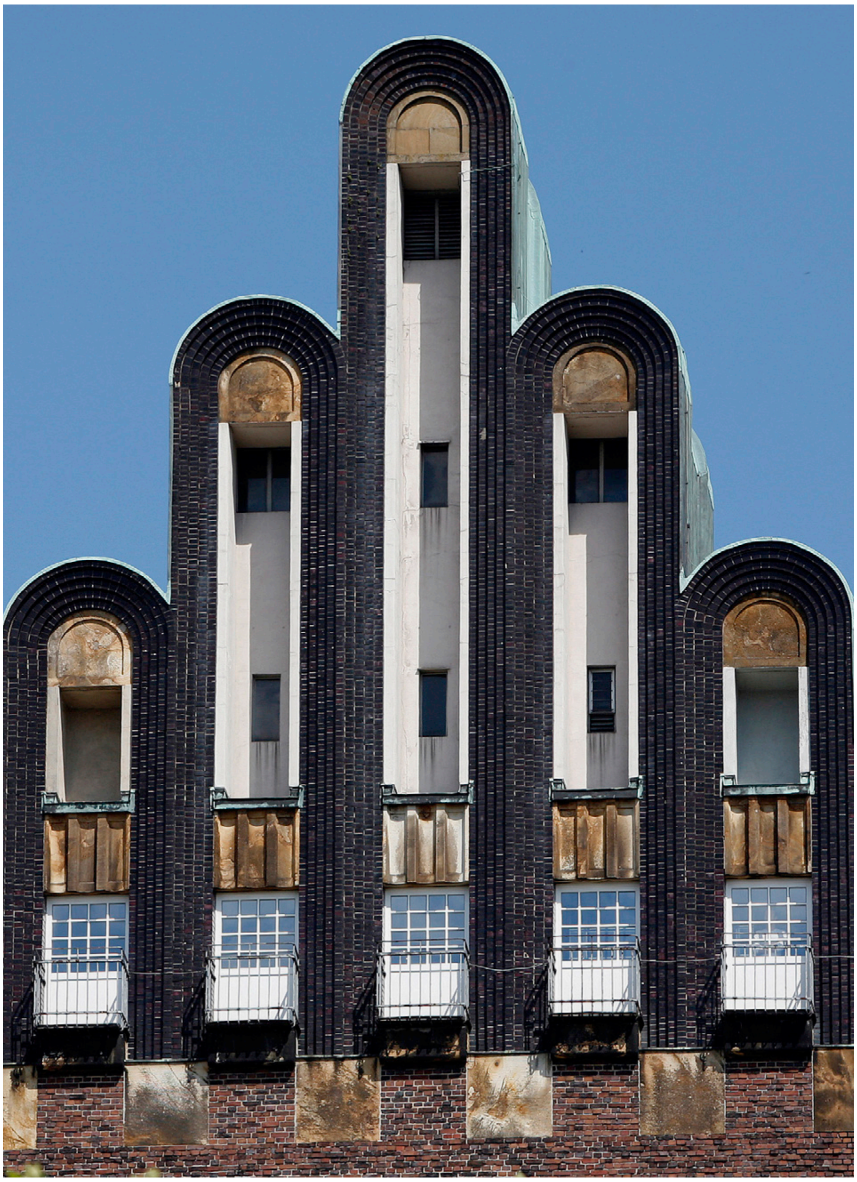
The external dimensions of the nearly fifty-metre-high rectangular tower are 6.5 × 12.5 metres. It is placed on a grey rendered, subtly staggered base, which opens up, on its west side, via a centrally located portal with lavish mosaics, towards the Plane Tree Grove. Such sense of depth is reminiscent of the archivolts of Roman and Gothic portals. Olbrich, however, uses exclusively angular components instead of arches: supports and architraves, frames and pedestals. The latter flank the open staircase leading to the entrance. Its wrought-iron, glazed gate is closed with an iron construction consisting of five frames fitted together with delicate iron rods with gilded semi-spheres. The entrance door fitted into the middle is decorated with the coloured coat-of-arms of the Grand Dukes of Hesse-Darmstadt, which is surrounded by a laurel wreath. The rectangular portal is adorned by mosaic flower medallions on a golden ground designed by Friedrich Wilhelm Kleukens in 1914.

Above the Entrance Portal, embedded into the wall and surrounded by a frame depicting fruits, there is a sandstone relief in two sections, designed in 1905 by the sculptor Heinrich Jobst (1874–1943) and made in 1907/08. Jobst was a member of the Darmstadt Artists’ Colony from 1907 to 1914. In front of the depiction of a tree with wide branches, there is a horizontal stone band pointing to the coat of arms of the Grand-Ducal couple and the illustrative inscription:

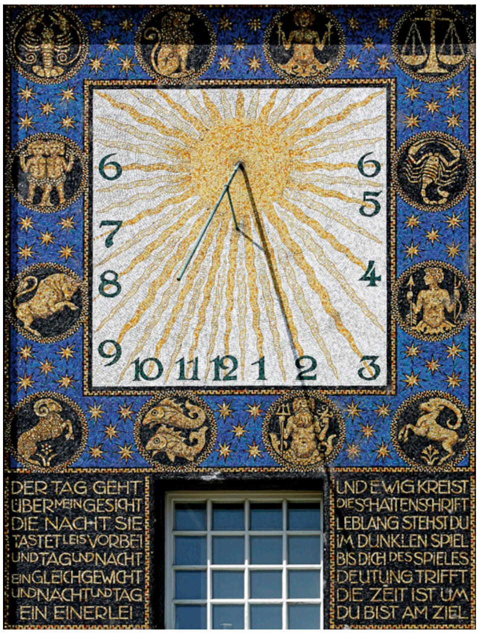
TO COMMEMORATE THE WEDDING OF TRH (THEIR ROYAL HIGHNESSES) GRAND DUKE ERNST LUDWIG AND GRAND DUCHESS ELEONORE ERECTED BY THE CITY OF DARMSTADT IN THE YEARS 1907–1908 (“Zum Gedächtnis der Vermählung J.J.K.K.H.H. des Großherzogs Ernst Ludwig und der Großherzogin Eleonore errichtet von der Stadt Darmstadt anno 1907–1908.”)



68.1 Joseph Maria Olbrich, Wedding Tower, 1908, view from west, photo 2007

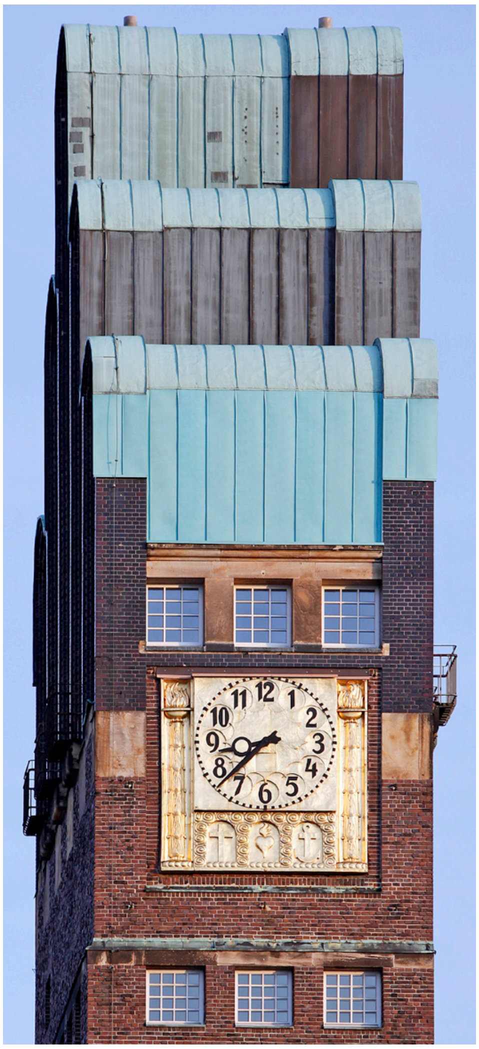


69.1 Joseph Maria Olbrich, Wedding Tower, 1908, tower top, photo 2007

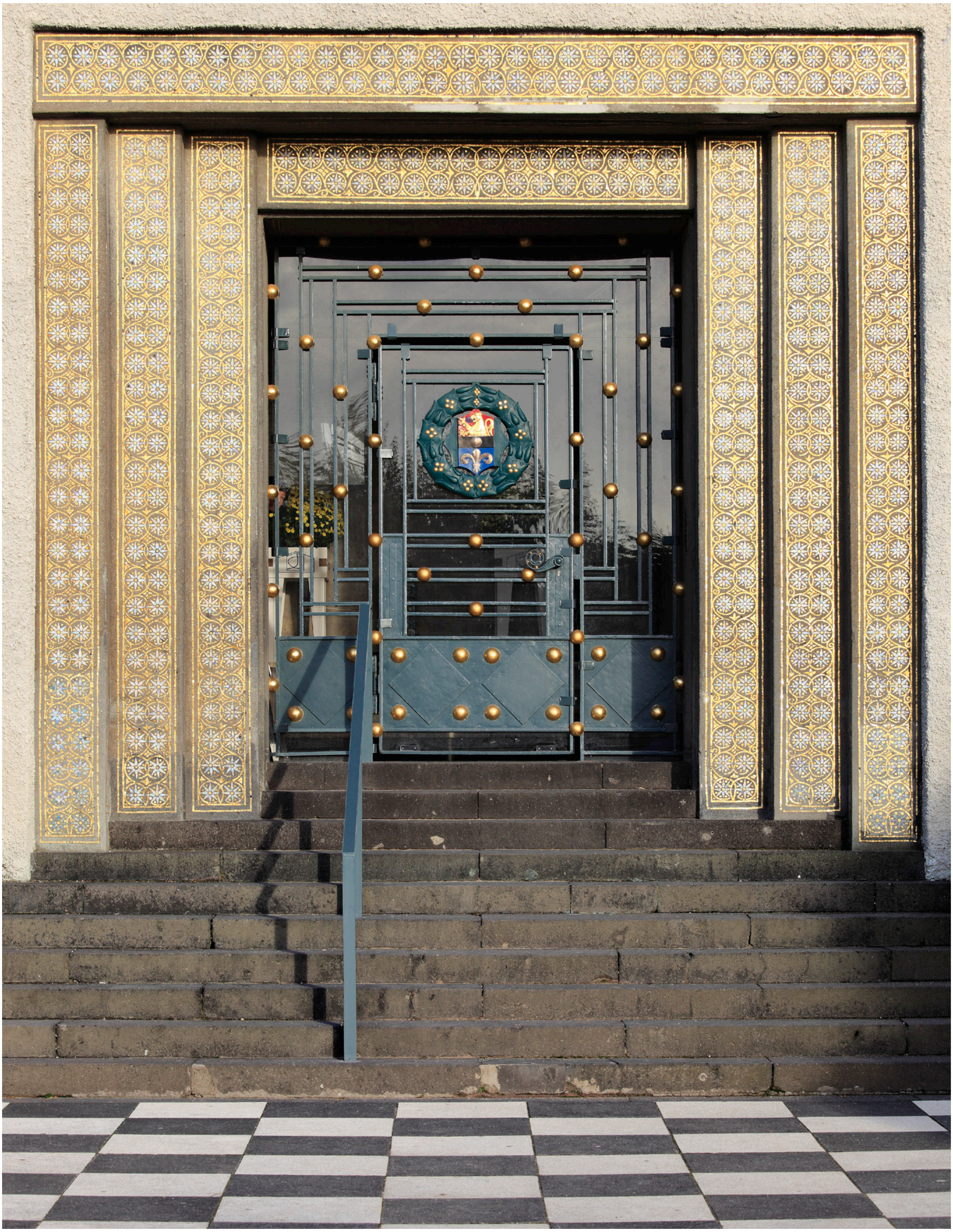

DER TAG GEHT
ÜBER MEIN GESICHT
DIE NACHT SIE
TASTET LEIS VORBEI
UND TAG UND NACHT
EIN GLEICHGEWICHT
UND NACHT UND TAG
EIN EINERLEI
UND EWIG KREIST
DIE SCHATTENSCHRIFT
LEBLANG STEHST DU
IM DUNKLEN SPIEL
BIS DICH DES SPIELES
DEUTUNG TRIFFT
DIE ZEIT IST UM
DU BIST AM ZIEL

69.2 Friedrich Wilhelm Kleukens, Sun Dial, 1914, south facade of the Wedding Tower, photo 2006

69.3 Joseph Maria Olbrich, Wedding Tower, 1908, corner window band, photo 2007



69.4 Albin Müller, Golden Clock, 1914, north facade of the Wedding Tower, photo 2009



70.1 Joseph Maria Olbrich, Wedding Tower, 1908, Entrance Portal, photo 2013

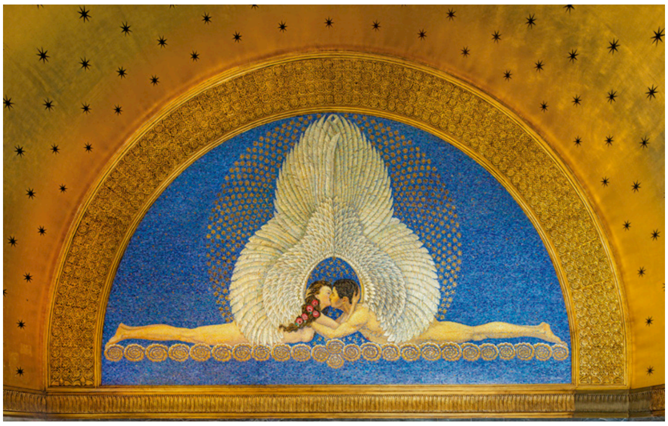
The top half of the relief consists of four female figures which, according to the inscriptions, are understood to be the personifications of the sovereign virtues **STRENGTH AND WISDOM, JUSTICE AND CLEMENCY.** These virtues were to be applied by sovereigns in their leadership since ancient times. With this illustration, the Grand Duke is bound by the century-old tradition of governing well. The date ANNO 1905, inserted centrally between Wisdom and Justice, refers to the year of the Grand-Ducal couple’s marriage. The outer walls of the tower rising above the base show dark clinkers in various levels of the masonry as well as bands of windows fitted around the corner. These are framed by sandstone embrasures and are subdivided. This motif was picked up and implemented three years later by Walter Gropius at the Fagus Factory in Alfeld and der Leine. At the south side of the tower, small square windows have been fitted, which – dispensing with window jambs – serve only to provide daylight to the staircase behind. The facade therefore reflects the use of the building. A viewing platform is located on the shaft of the tower, where glazed doors open out towards the west and east, to extensively protruding individual balconies, while towards the north and south there are three small windows respectively. Above follows the five-part crown which rises towards the centre, with its crenelated, copper-clad rounded tops built with glazed tiles. The narrow side facades to the south and north are decorated with clocks. The north side of the tower, directly below the side windows of the viewing platform, bears a tower clock designed by Albin Müller, the second director of the Darmstadt Artists’ Colony. The square clock, with black hands and numbers, dating back to 1914 is inserted into a larger square gilded flat relief. Its sides incorporate two upright torches, while three arch alcoves are inserted into the lower, middle part of the relief, in which the cross, flaming heart and anchor represent the Christian virtues of faith, love and hope. A sundial, placed mid-way up the tower on the south side, shows the time. Its design also dates back to 1914 and is by Friedrich Wilhelm Kleukens (1878 – 1956), who was a member of the Darmstadt Artists’ Colony from 1906. The design was executed in mosaic. Yellow rays on a white surface form the background of the clock hand, which casts its shadow on the numerals of the virtually square clock face. It is surrounded by the twelve signs of the zodiac in medallions on a stylised dark blue starry sky. The sun for the day and the stars for the night refer to the „Poem for a Sundial“ by Rudolf Binding (1867 – 1938); The poem’s first and third verses are written below the sundial:

THE DAY WANDERS ACROSS MY FACE
THE NIGHT QUIETLY GLIDES ON BY
AND DAY AND NIGHT IN BALANCE
AND NIGHT AND DAY ALL THE SAME
AND SHADOW WRITING ETERNALLY CIRCLING
A LIFETIME YOU STAND IN A DARK GAME
UNTIL THE GAME’S REVELATION HITS YOU
TIME IS UP. YOU HAVE REACHED THE GOAL

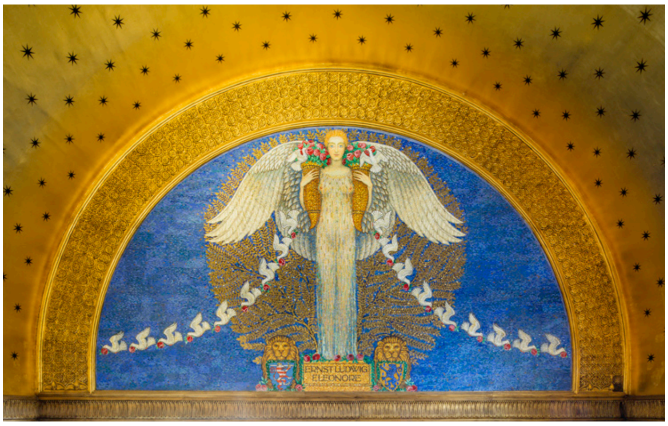
(“Der Tag geht / über mein Gesicht / Die Nacht sie / tastet leis vorbei / Und Tag und Nacht / ein Gleichgewicht / und Nacht und Tag / ein Einerlei
Und ewig kreist / die Schattenschrift / Leblang stehst du / im dunklen Spiel / Bis dich des Spieles / Deutung trifft / Die Zeit ist um / Du bist am Ziel”)

Ten exterior steps and three interior steps on the west side of the tower lead into a transverse rectangular vestibule. The front walls of its gilded barrel vault bears mosaics designed by Friedrich Wilhelm Kleukens as coloured mosaics for the 1914 exhibition. Both motifs, “The Kiss” at the east wall and the winged “Fortuna” at the west wall, refer to the second marriage of Grand Duke Ernst Ludwig of Hesse and by Rhine to Eleonore zu Solms-Hohensolms-Lich. In her arms, Fortuna is holding two cornucopias filled with red roses, which are being pulled out by white doves. The close succession of the flying doves, a symbol of peace, connects to a kind of rose-and-dove festoon. This motif has a particular significance due to the year of its origin being 1914, as this year marked the start of the First World War. Fortuna, dressed in a light, flowy robe, is standing on a plinth which displays the names of the bride and groom and which is flanked by two lions holding the coat of arms. The background is formed by golden branches spreading out in front of a cobalt-blue ground. The mosaic “The Kiss” depicts two naked figures lying prone, a woman and a man, uniting in a kiss. Both are tenderly holding the other’s head. Their genitals are covered by their large, high, spread wings and a horizontal band of golden spirals. A large circular area with golden stars surrounds the centre of the depiction which, like Fortuna, has a cobalt-blue background. The south side of the room leads to the spiral staircase and the lift.

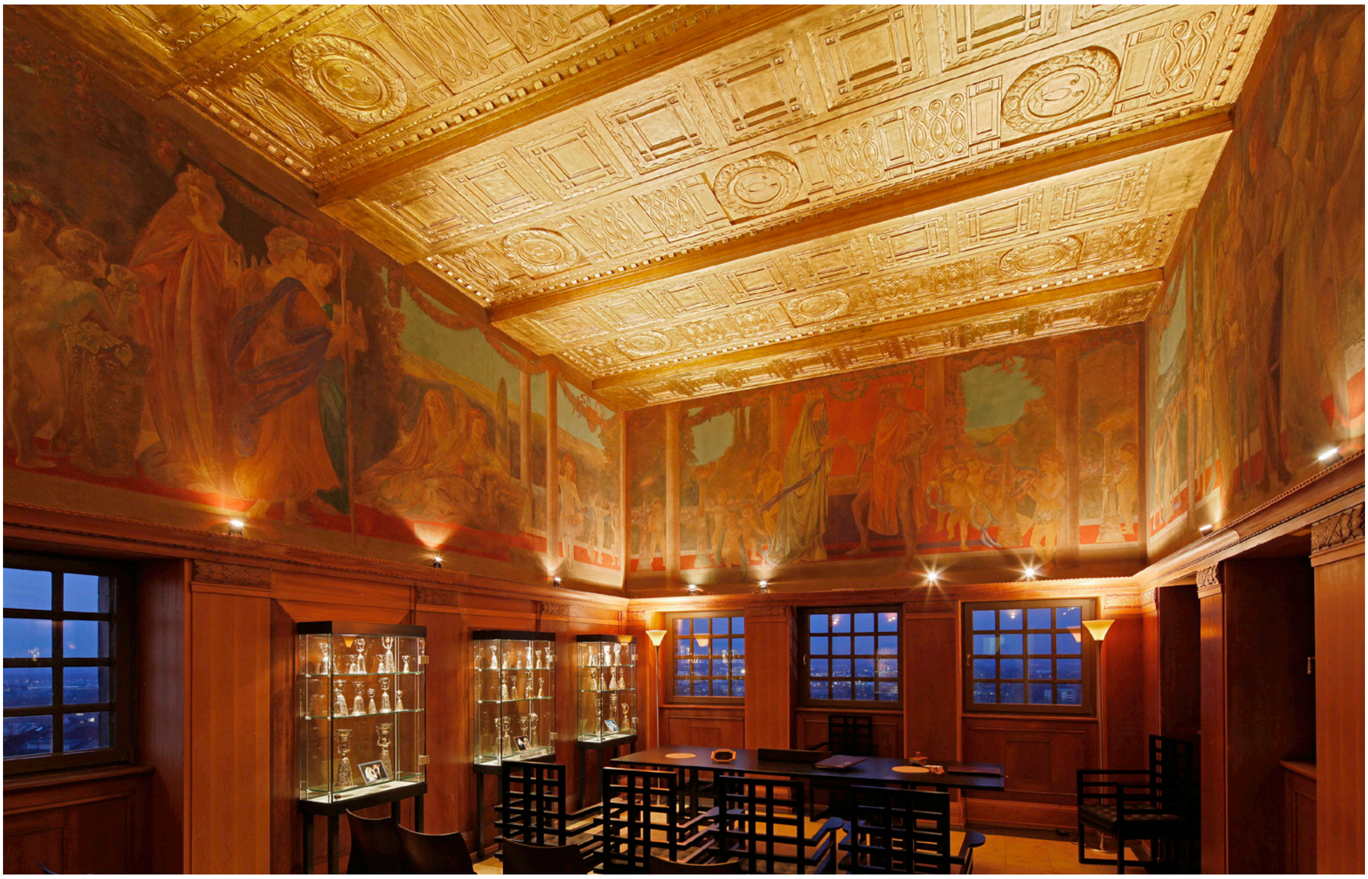
Located above the ground floor and two mezzanine floors is the room of the Grand Duke, today called the “Fürstenzimmer” (“regency room”). It contains wall panels made of elm veneer and a ledge with carved reliefs, produced by the firm Julius Glückert, which closely collaborated with the Darmstadt Artists’ Colony from the beginning. Both front walls and the suspended barrel vault hold a painting by Fritz Hegenbart, a painter and graphic artist who had trained in Prague, and worked and taught in Munich. Structural physical problems caused damage to the building as early as 1908, which is why Hegenbart had to paint it twice.[15] Further damage led to restoration measures in 1990 – 92 with subsequent partial reconstruction of the painting. This depicts, in the centre of the barrel vault, a double shell around the ultramarine blue background with the golden initials of the Grand Duke and his wife Eleonore, E L, in a crown. Branches emanating from the shells swing towards the front walls. An ochre, rearing horse is depicted on the west forefront. Its female rider is nude and turned towards the viewer. The counterpart of this depiction, a young male rider on a unicorn, has been lost. Like the entire room, the ceiling vault has a cobalt-blue background with a stencil painting depicting stylised, dark ochre-coloured flower tendrils and ultramarine blue dots in the form of a helix. The wedding room on the fifth level



73.1 Friedrich Wilhelm Kleukens, Mosaic “The Kiss” in the vestibule of the Wedding Tower, 1914, photo 2017



73.2 Friedrich Wilhelm Kleukens, Mosaic “Fortuna” in the vestibule of the Wedding Tower, 1914, photo 2017



73.3 Philipp Otto Schäfer, Wedding room in the Wedding Tower, 1909, photo 2009 depicts a wall panelling of elm wood, also created by the firm Julius Glückert in 1909. The wall painting by Philipp Otto Schäfer, on the wall above the panelling, dates back to 1909. The centre of the depiction shows the wedding of a royal couple dressed in medieval attire in front of a shaped canopy. This is accompanied by numerous putti with laurel wreaths, flower and fruit festoons, and representations of wedding guests. They symbolise the various regions of the Grand Duchy of Hesse-Darmstadt. The figures are standing amid columns, in front of wide landscape views. The painting does not follow the forms of art-nouveau that are commonly applied at Mathildenhöhe. The reason for this is the funding of the room by a private sponsor, knight and nobleman August von Oetinger. He commissioned the Darmstadt historicist painter Schäfer with the painting of the Grand Duchess’ room. This room is topped with a flat, panelled stucco ceiling. It appears to be gilded; however, it is covered with an alloy of copper and tin. The level above the Wedding Room contains the clock room, for the operation of the mechanical clock on the north side of the tower. The top level is the viewing platform, which provides a view to the horizon in all four directions. It can be reached via the spiral staircase, as well as by the lift installed in 1986. The east and west sides open out through high rectangular French windows onto extending balconies, while the south and north sides each contain three square windows. The top of the tower is inaccessible.

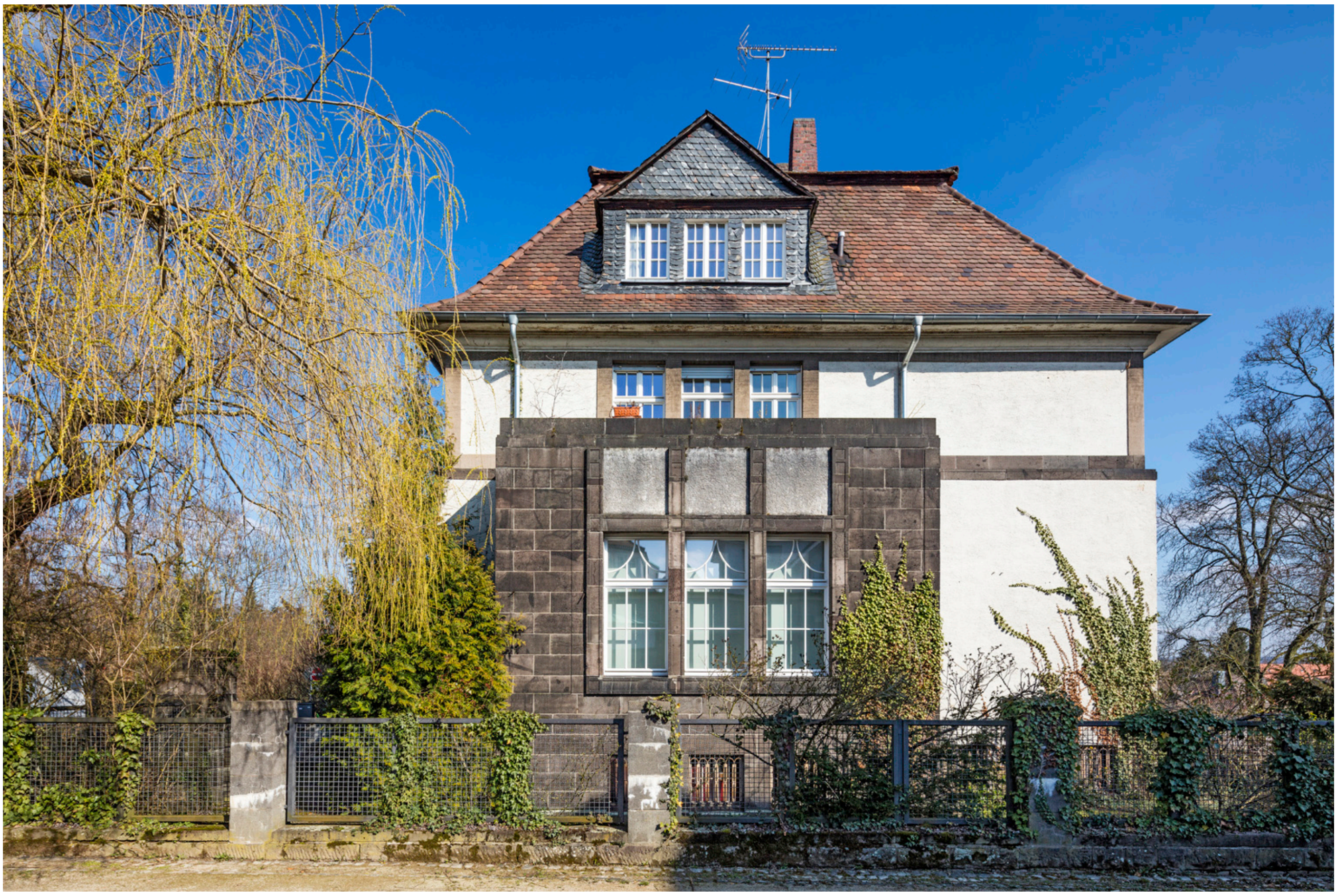
– UPPER HESSIAN HOUSE

Joseph Maria Olbrich, 1908
Olbrichweg 15

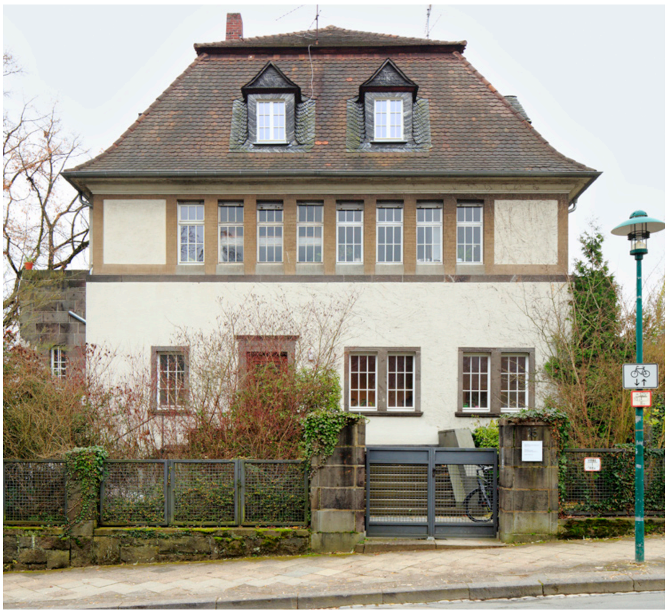
The Upper Hessian House, as its name suggests, serves the presentation of decorative art objects produced in Upper Hesse, a former province of the Grand Duchy of Hesse and Rhine. Designed as a prestigious upper-class home, the interior contained, as it did seven years previously, living areas of different sizes and functions, where the products could be presented in its spatial context. With the Upper Hessian House, Olbrich’s architecture displays a clear influence by classical architectural concepts with which he detached his work from his 1901 concept, so importantly and consistently implemented, of an architecture from inside out. The house has been passed down in good condition. Changes are visible, today, mostly on the north side and in the shape of the dormers.

ARCHITECTURAL CONCEPT

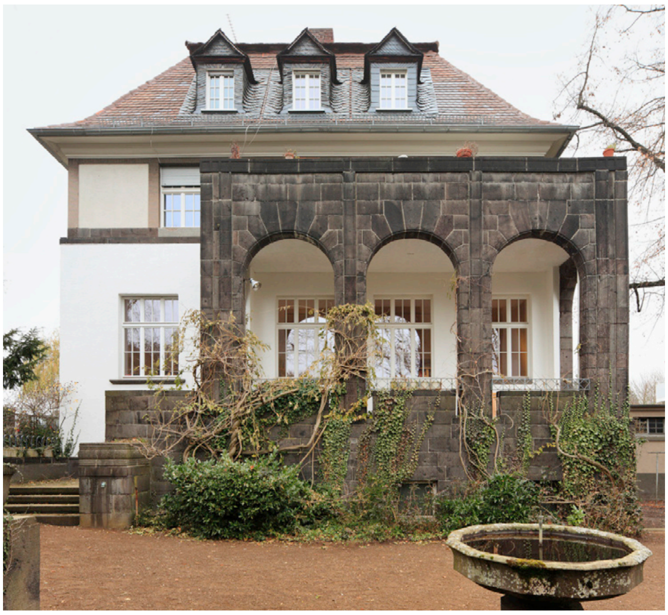
The Upper Hessian House is located on a large plot at the corner of Olbrichweg/Heinrich-Jobst-Treppe, which slopes slightly to the east and steeply to the south. Its western counterpart is the Sculptor Studios. Its basic shape is rectangular, with rectangular bays on the east and west sides, and a rectangular loggia on the south side. The exterior of the building is characterised by alternating rendered, light-coloured surfaces,



75.1 Joseph Maria Olbrich, Upper Hessian House, 1908, view from west, photo 2016



75.2 Joseph Maria Olbrich, Upper Hessian House, 1908, view from north, photo 2013



75.3 Joseph Maria Olbrich, Upper Hessian House, 1908, view from south and wall structures and window reveals made of basaltic lava. A large mansard roof tops the rectangular core building, while the bays and the loggia serve as balconies for the rooms of the first floor.

DESCRIPTION

The north facade is the main view facing the road. A modern entrance portal framed by two modest square pillars is reached via the open stairs to the landing in front of the entrance door, which is not placed centrally, but in the eastern half of the facade. Like the windows, the front door also has a jamb made of basalt. A smooth basalt ledge surrounding the building at ceiling height visually separates the ground floor from the first floor. Its eight rectangular windows are placed in close succession. They are surrounded by basalt jambs, like the square wall areas, which complete the storey up to the edges of the building. Above the wall surfaces, a raised roof ledge separates the rising wall from the roof area with two shingled dormers. The west front is oriented towards the Ernst Ludwig House, and was therefore designed with particular care. Olbrich decorated it with a wide rectangular bay protruding from the facade, with grouping elements made of basaltic lava. Three high rectangular windows are inserted in the centre of each level. The upper end of the bay forms a roof terrace. The south side is characterised by the triaxial single-storey loggia made of basaltic lava, which leads to the garden via an open stair. The loggia serves as an exit from the first floor with its two-winged French door and two windows. The shingled dormers are fitted into the roof at this side. The interior fittings and division was changed after the 1908 exhibition. Today, the ground floor of the house is occupied by the Institut Mathildenhöhe, and the first floor is used as an apartment.

– GARDEN HOUSE

Jakob Krug, 1910
Olbrichweg 15

ARCHITECTURAL CONCEPT

The Garden House is located in the Fuchs Garden, which was laid out south of and below the Upper Hessian House in 1908. It was erected in 1910 for the cooker manufacturer Roeder. The small, square masonry construction has a pyramidal roof and has been passed down in very good condition.

DESCRIPTION

The building is rendered and painted in a light colour. While the north and east sides have closed walls, the west and south sides open up into two-winged French doors, flanked by directly adjoining rectangular windows. The window ledges of these side windows are designed as planter boxes. The doors as well as the windows are sub-divided by glazing bars.

77.1 Upper Hessian House, 1908, view from south-east, photo 2018

77.2 Upper Hessian House, 1908, aerial view of garden, photo 2015

77.3 Jakob Krug, Garden House, 1910, windows, photo 2018

77.4 Jakob Krug, Garden House, 1910, view from south-west, photo 2018

The four fronts of the small building are completed by a staggered scaled cornice. A windboard ending at the lower edge together with the scales forms the connection to the roof edge. The interior is decorated in an unusually lavish manner with a panelling, stucco works, and a sphere dome.

– WAGNER-GEWIN HOUSE

Johann Christoph Gewin, 1908
Formerly Olbrichweg 17

The home of the Darmstadt builder L. Wagner, which was built on the occasion of the Hessian State Exhibition of Fine and Applied Arts, was located between the Upper Hessian House of Olbrich and the house of the architect Conrad Sutter. The former upper-class villa was damaged during the Second World War. A detached modern villa was erected in its place.

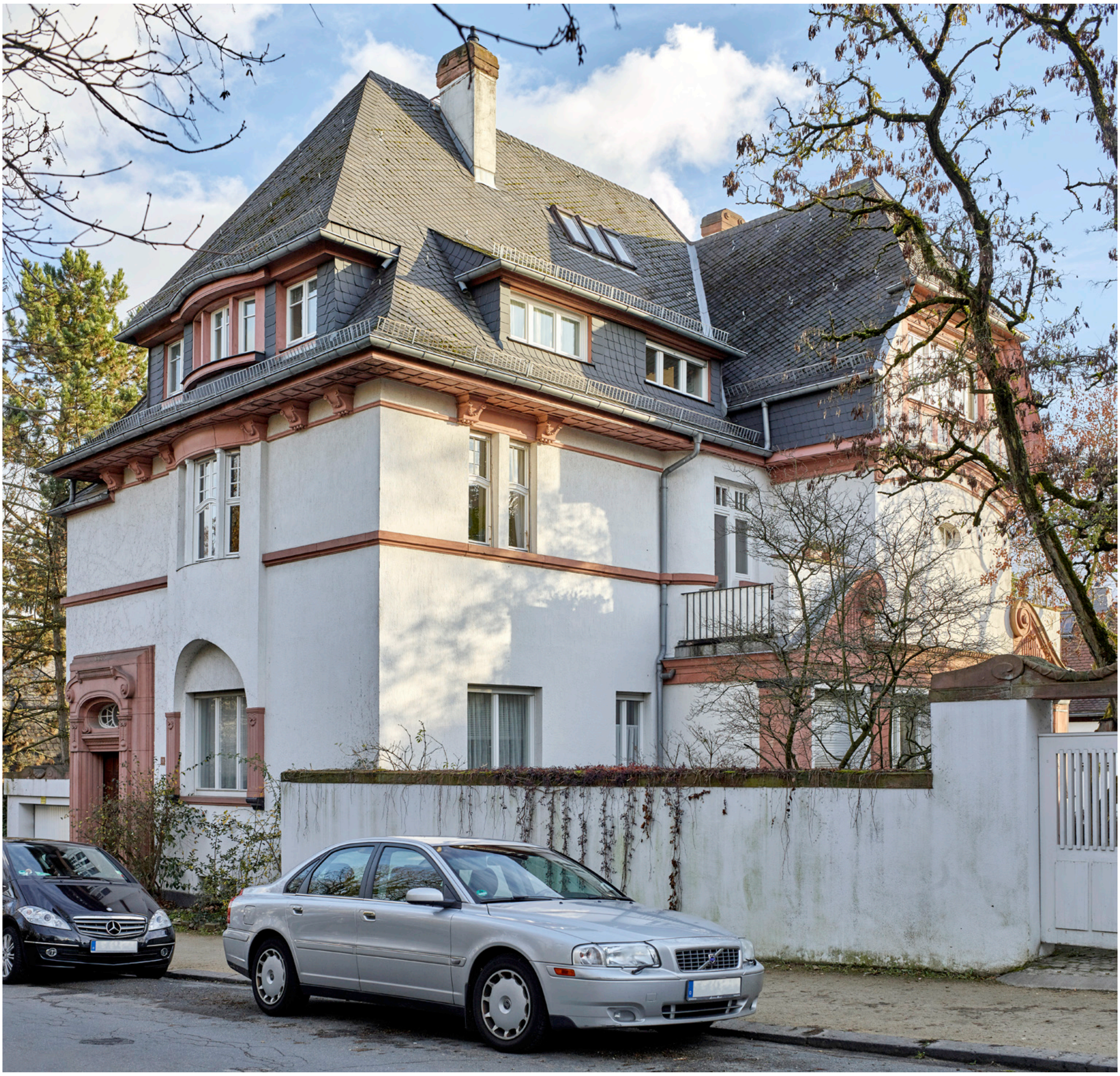
– SUTTER HOUSE

Conrad Sutter, 1908
Olbrichweg 19

The Sutter House is one of the buildings that does not belong to the architects of the Darmstadt Artists' Colony. On behalf of the Grand Duke other architects were supposed to present the stylistic breadth of Hessian architecture within the scope of the Hessian State Exhibition of Fine and Applied Arts. In 1914, it was occupied by Edmund Körner, who was a member of the Darmstadt Artists' Colony from 1911–16 and designed the Fashion Pavilion in 1914, among other things.[16] The house has been passed on in very good condition.

ARCHITECTURAL CONCEPT

The rectangular building is located on a small plot on the south side of Olbrichweg. On the floor plan, the functional areas of the entrance hall, hall, stairs and kitchen are positioned in the east and the living rooms in the west, starting in the north with the reception room, followed by the dining room and the glazed loggia occupying the southwest corner of the building. The exterior of the building is characterised by the triad of white painted outside walls, red sandstone architectural structures, and dark roof covering. This is followed by the interior arrangements and identified by numerous projections and recesses as well as bays. The architecture of the house draws from architectural history, which is cited in particular in the components made of mottled sandstone. For this pasticcio architecture, the architect dispenses not only with symmetry, but deliberately breaks it by placing the expansion rooms in front of the rectangular core building of the house. The steep gabled roof with dormers is intersected from east to west by the gabled roof of a lateral building.



79.1 Conrad Sutter, Sutter House, 1908, view from the northwest, photo 2015

DESCRIPTION

Unlike the other residential buildings of the site, the house does not have a front garden, but rather four steps flanked by rounded stair stringers leading directly from the pavement to the front door. This is fitted into the wall of the eastern third of the north facade, and very elaborately designed. The door is made of wood panels and fitted into a red sandstone doorframe. Its side pilasters have a flat basket arch which frames the oval window above the architrave. The flat gable above the arch tapers sideways into volutes. This elaborate door frame is surrounded by a sandstone frame with visible joints. The centre of the north facade opens into the three-leafed window of the entrance room, which is flanked by two low, stout sandstone pillars. These carry the round arch on which the bay of the first floor is based, followed by the three-leafed window of the curved bay. The facade completes a cornice, which rests on striking sandstone panels. A wide dormer with a swinging centre part extends the bay to the roof area pushing through the eave. At the side of the house, a high wall completes the garden, which can be entered through a portal in the western part of the house. This garden gate is framed by a sandstone lintel which ends in volutes at the sides. The core building, the storeys of which are separated by a low sandstone ledge on every side, has a protruding porch at the western side. Five Tuscan pilasters bear an architrave. The three northern intercolumnar walls have windows, unlike the remaining southern wall. On the two outer sections there are balconies behind faced brickwork with volutes. In contrast, above the three middle axes is a two-storey gable, divided into four at the top, with a wide window in the centre. The vertical supporting structure of the western gable is unusual, in that it has the same colour and therefore visually carries over the framework structure into the stone building. The gabled roof is hipped. In front of the south side there is a hexagonal two-storey bay which opens out into two high muntin windows. The bay serves as an exit from the upper level. The east side is characterised by the bay for the staircase which as four flights and leads to the roof. The interior contains numerous elements of the original fittings: tiling in the eastern part of the ground floor, original door panels with their fittings, windows and fixed fittings such as a window alcove with desk and wall racks.

THE THIRD EXHIBITION OF THE DARMSTADT ARTISTS’ COLONY 1914

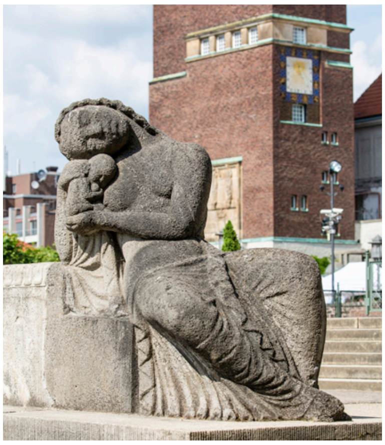
The Ensemble of the Mathildenhöhe was completed during the third exhibition of the Darmstadt Artists’ Colony, under the direction of architect Albin Müller. It was originally supposed to run from May to October 1914, however it was terminated prematurely at the beginning of August 1914, due to the outbreak of the First World War. Again, residential buildings were constructed, this time in the form of tenement houses. From the many apartments, a representative selection was fully furbished and made open to the public during the exhibition. They were privately occupied after the end of the exhibition. This approach, named the "Darmstadt Principle", was first adopted in 1901 during the exhibition "A Document of German Art", and taken up by numerous international building exhibitions during the twentieth and twenty-first centuries. Further objects complemented the exhibition, such as the Studio Building, the contemporary garden pavilion named the Swan Temple, the pergola at Alexandraweg, the wrought-iron archways at the western facade of the Russian Chapel next to stone bench seats, the Lily Basin, and the comprehensive artistic design of the Plane Tree Grove. Furthermore, temporary buildings, such as the Dismountable Holiday Home, the exhibition entrance, the Fashion Pavilion, and the restaurant building, were erected for the duration of the exhibition. While the Group of Tenement Houses was destroyed during the Second World War, all other permanent buildings and artistic fittings have been well conserved.

– LILY BASIN

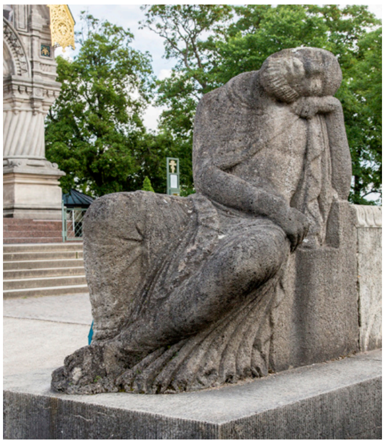
Albin Müller, 1914

Nikolaiweg (no house number)

Albin Müller placed the temporary entrance to the exhibition in 1914 axially in front of the Russian Chapel. It consisted of six pairs of columns with stylised, snarling lions on connecting crossbars. After walking through the Lion Gate, the visitors could see the Lily Basin in front of the Russian Chapel before they were directed towards the left into the Plane Tree Grove, which was elaborately and skilfully furnished with sculptures by Bernhard Hoetger. The initial entrance designed by Albin Müller and realised together with Bernhard Hoetger was iconographically charged. The lions of the portal represent the heraldic animal of the Grand Duchy of Hesse and, combined with the lilies of the basin, also symbolise Darmstadt, the residential town of the Grand Duke. The Christian churches are present in the Russian Chapel, which is crowned by a Latin cross, while Hoetger thematised an entire cosmos of other religions in the Plane Tree Grove. The area around the Lily Basin is the first place worldwide where different religions are presented in the public realm through artistic objects in an interreligious dialogue. Both the Lily Basin and the Plane Tree Grove are very well preserved. Only the columns and the lions have been transferred to other places within Darmstadt. In 1926, the lions were mounted onto new, high brick pedestals, and this new gate was placed at the entrance to the adjoining park at Rosenhöhe where it remains until today.[17] The columns nowadays serve as the front gate to the Technische Universität's sports stadium.



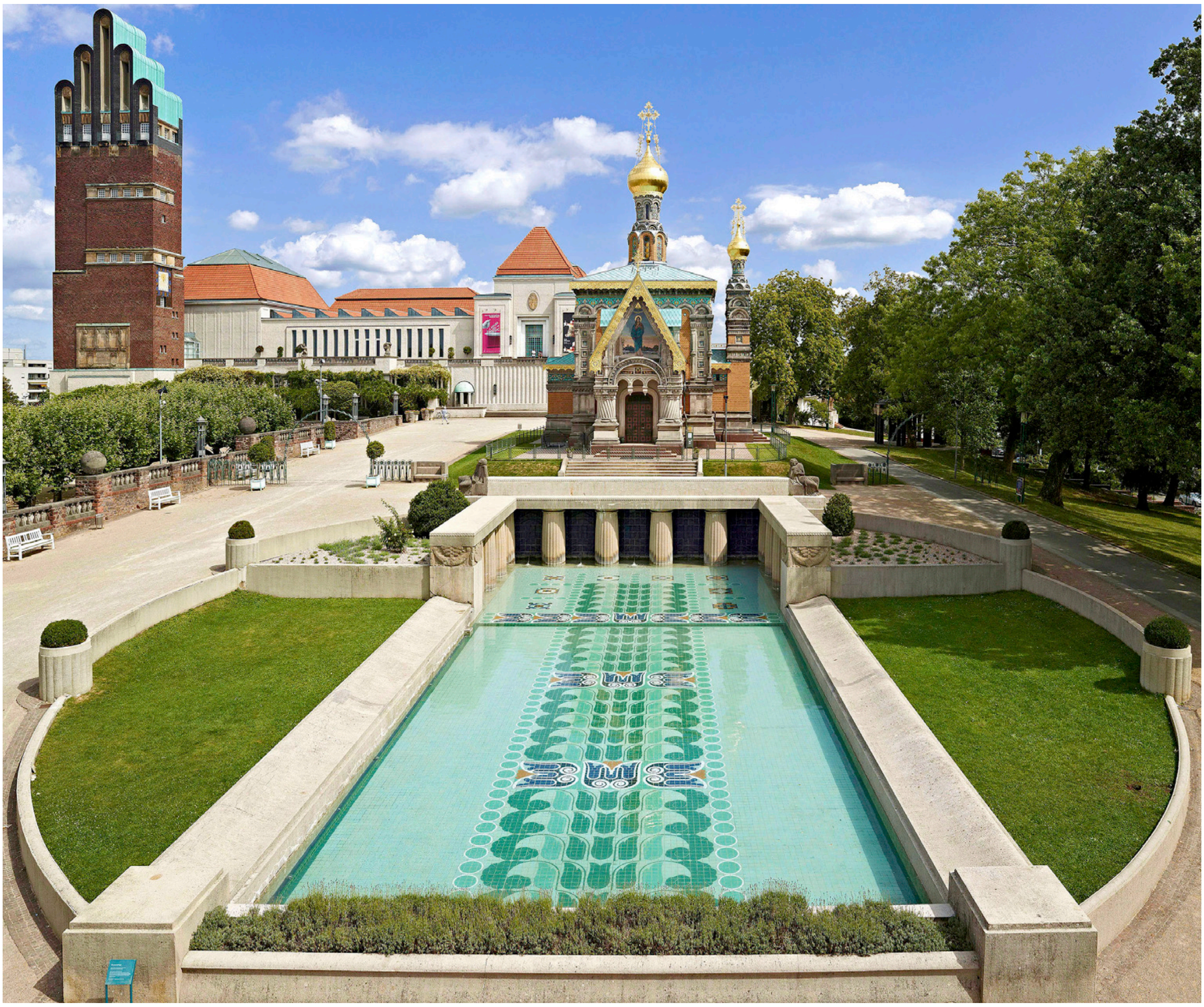
81.1 Bernhard Hoetger, "Maria" with child, 1914, photo 2018



81.2 Bernhard Hoetger, "Joseph", 1914, photo 2018

ARCHITECTURAL CONCEPT AND DESIGN

The Lily Basin is located axially in front of the west facade of the Russian Chapel. It therefore serves both as "reflection pool" for the sacred building and to emphasise its architectural uniqueness. At its east side,



82.1 Albin Müller, Lily Basin, 1914, view from west, photo 2013

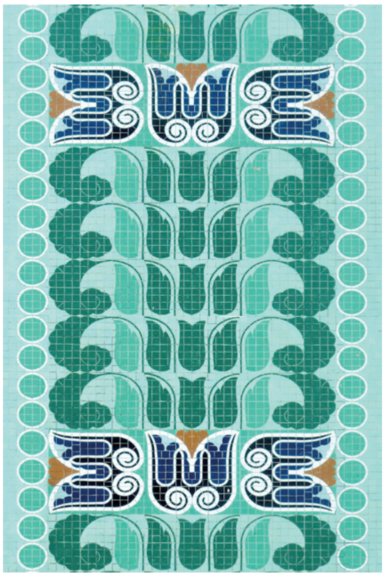
82.2 Albin Müller, Columns of the Lily Basin, 1914, photo 2016

82.3 Albin Müller, Tiles of the Lily Basin, 1914, photo 2016

82.4 Albin Müller, Monogram Tile in the Lily Basin, 1914, photo 2016 the lengthwise-oriented basin is situated in the hill below the chapel. In front of the tiled supporting wall below the forecourt of the chapel, there is a colonnade of stout, Doric columns standing in the water. On this side, the colonnade consists of four columns flanked by the two connecting corner columns, while the colonnades in the north and south adjoining at a right angle have three columns each. Square pillars, with a relief decoration in the form of festoons of leaves and a flower in the middle, form the western end. There is a simple, smooth architrave on the columns and pillars, and on the eastern side there is a low wall, which separates the chapel forecourt from the lower-lying basin. On the east side, its centre is adorned with a relief with the initials of the Grand Duke in a central cartouche under the ducal crown, flanked by stylised acanthus leaves and two figures which are sitting on the corner covings. Towards the west, sloped shell limestone surfaces surround the basin, which ends in a low enclosing wall serving as a planting bed. The rectangular basin is contained in a larger circle with a low wall surrounding open, horticulturally designed areas.

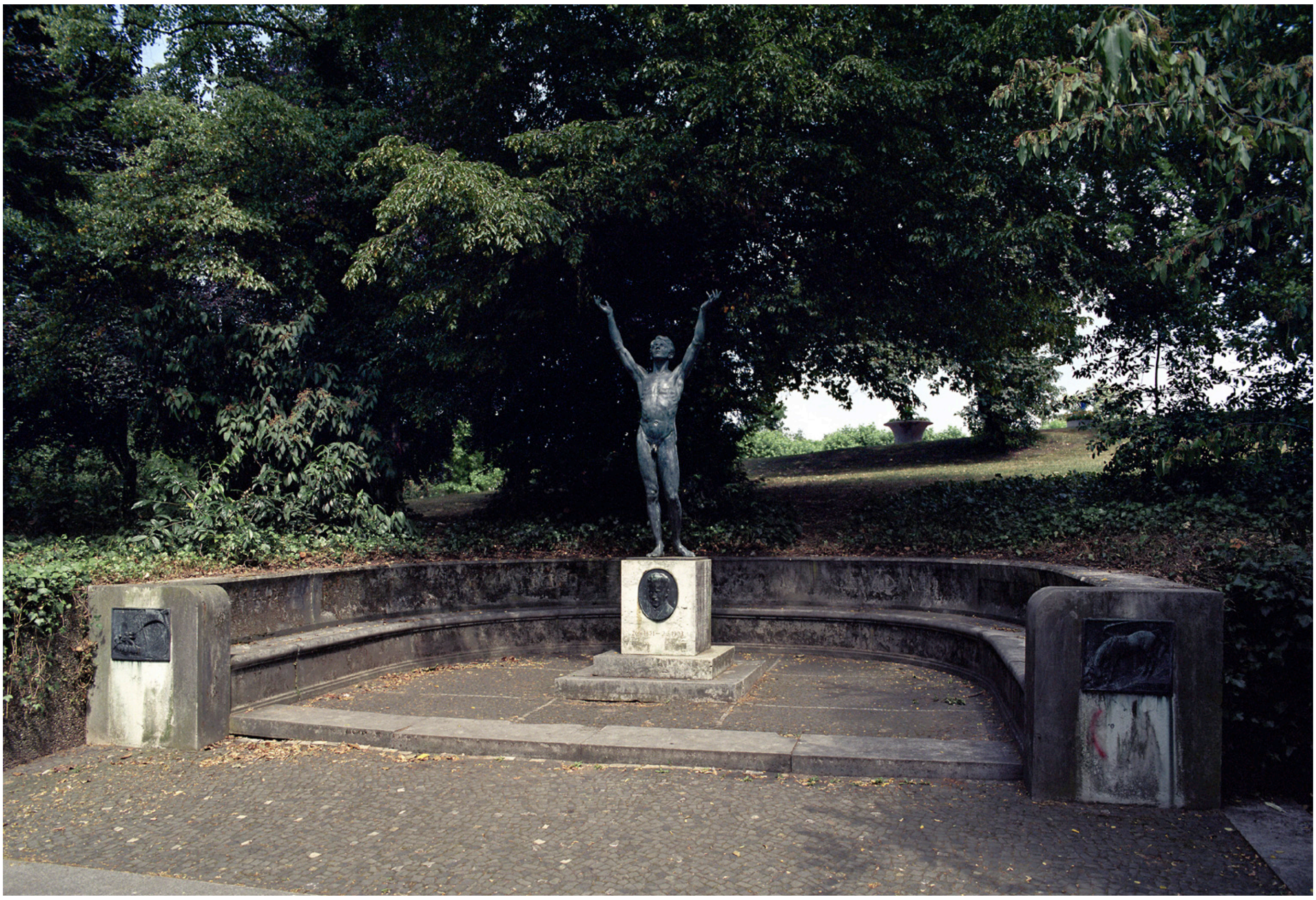
ARTISTIC DESIGN

With a series of motives and materials, Albin Müller links the older Russian Chapel with the space in front. This includes the flutes of the columns, which make reference to the stout columns of the chapel's west facade by turning their pipes inside. The walls behind the columns are decorated with cobalt blue tiles, partially in relief. One tile depicts the monogram of Albin Müller, which is reminiscent of Albrecht Dürer, and a further tile is dated 1913/1914. Müller picks up the colours of the Chapel's majolica cornice with the design of the tiled floor of the basin. The tiles, manufactured by Dampfziegelei & Tonwarenfabrik Gail in Gießen in accordance with Müller's design, depict stylised blue lilies in front of a turquoise base. The lily combined with the Hessian lion forms the municipal coat of arms of Darmstadt. “Mary and Joseph – Rest on the run”, two sculptures by Bernhard Hoetger made of shell limestone and positioned at the side of the eastern parapet, also refer to the chapel towering behind them. As an extension to the bottom step leading to the Russian Chapel, benches are placed to the north and south of the Chapel square, manufactured with cast stone in accordance with a design by Albin Müller. These are joined by elaborately fabricated wrought-iron arches, also using Albin Müller's design. They are entwined by flowers and leaves.

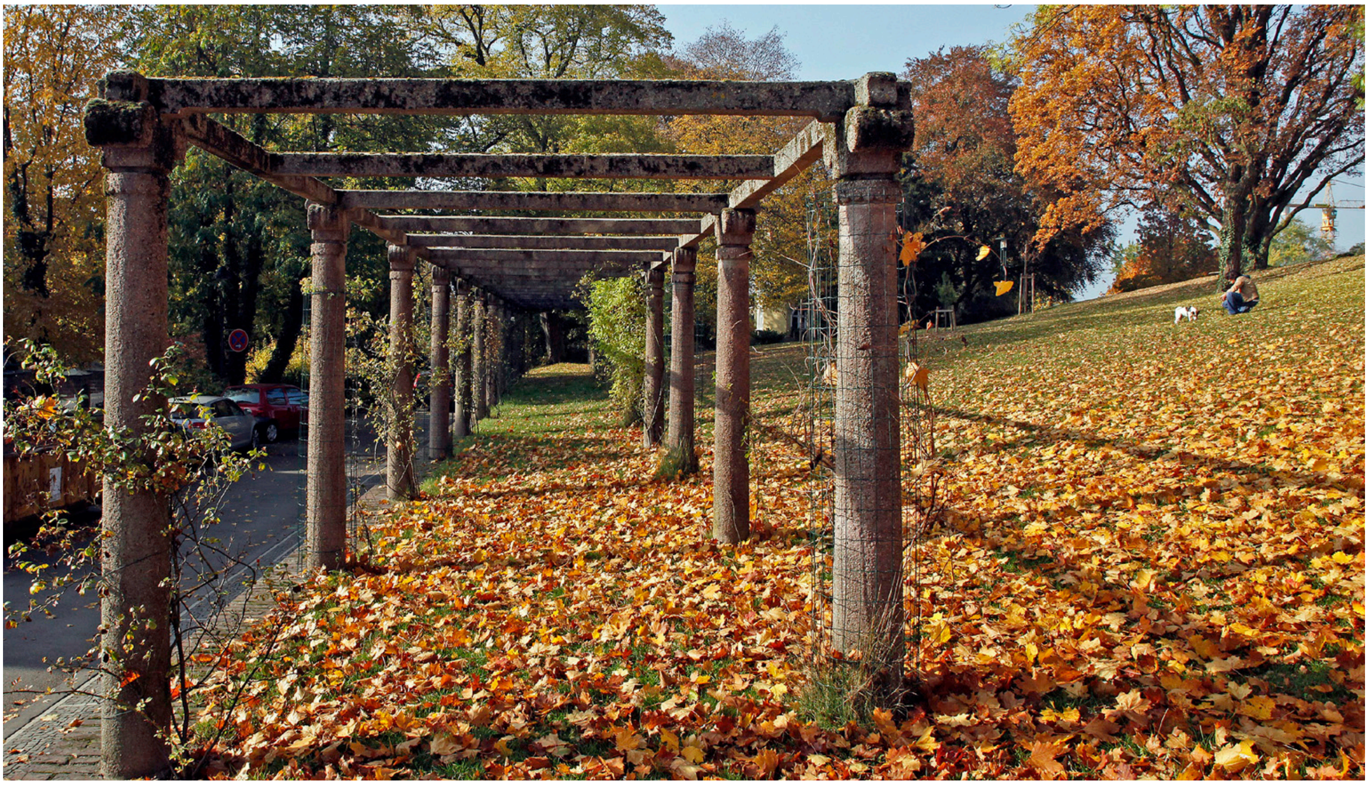


83.1 Albin Müller, Lily Basin, 1914, aerial view, photo 2012

The plot south of the Russian Chapel and the Lily Basin was developed twice, in 1905 and 1914. In 1905, the memorial for the Darmstadt-born poet Gottfried Schwab was erected; in 1914 a garden area with a pergola was constructed for the dismountable holiday home.



84.1 Ludwig Habich, Gottfried Schwab Memorial, 1905, view from south-east, photo 2002



84.2 Albin Müller, Concrete Pergolas, 1914, view from east, photo 2009

– GOTTFRIED SCHWAB MEMORIAL

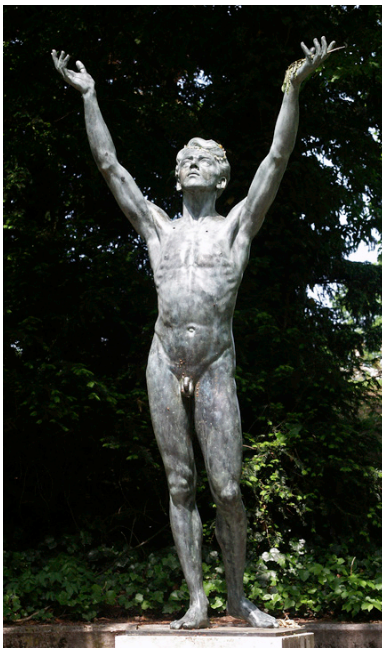
Ludwig Habich, 1905
Alexandraweg (no house number)

SPATIAL ARRANGEMENT

The life-size statue of a young man by Ludwig Habich (1872 – 1949), a founding member of the Darmstadt Artists' Colony, is located on a small, semi-circular space which is fitted and paved into the gently sloping lawn area north of Alexandraweg at the corner of Eugen-Bracht-Weg.

THE STATUE

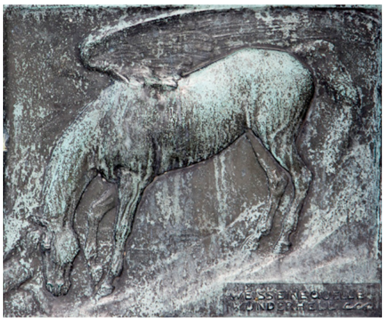
The young man cast in bronze is depicted with raised arms and upward gaze in a standing/free leg position, recalling the gesture commonly used for depicting prayer in the antiquity. The sculpture is placed on a square base into which a bronze relief with the portrait of the esteemed poet Gottfried Schwab has been set. Three verses from Schwab's poem "Genius des Gesangs" ("Genius of chant") have been engraved into the base, which stands on two plinths.



85.1 Ludwig Habich, Gottfried Schwab Memorial, 1905, photo 2003

THE ARCHITECTONIC FRAME AND ITS ARTISTIC FURNISHING

The small semi-circular space is surrounded by a stone bench with backrest. It is inscribed with: **DEDICATED TO THE POET GOTTFRIED SCHWAB** ("Dem Dichter Gottfried Schwab gewidmet"). The front of the bench bears Habich's bronze reliefs. They illustrate passages from texts by Schwab. At the west side, the relief shows men on a small sailing boat with its sail billowing in the wind. The corresponding line of text says: **MICHEL, HEAR THE SEA BREEZE WHISTLING** („Michel horch der Seewind pfeift"). This poem by Schwab from 1900 was set to music by Rudolf Weinwurm, University Music Director from Vienna. The eastern relief shows a grazing horse. The text reads: **I KNOW A SOURCE, RADIANT** ("Weiss eine Quelle wunderhell")**.**

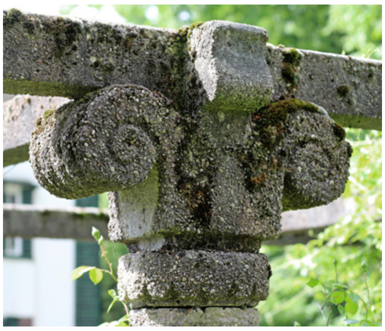


85.2 Ludwig Habich, Gottfried Schwab Memorial, 1905, bronze relief, photo 2012

– PERGOLA AND GARDEN

Albin Müller, 1914
Alexandraweg (no house number)

The plot of land between the Gottfried Schwab Memorial and the garden of the Villa "In Roses", belonging to the painter Hans Christiansen, was created by Albin Müller as an ornamental garden in 1914. Its main focus was the temporary building of the Dismountable Holiday Home. The pergola erected along the southern boundary and a large flower pot on the open space at the side of the Lily Basin, both of cast stone, are remnants of the gardens. The pergola is located on a wall of around one metre height which supports the slope south of the Lily Basin and the Russian Chapel and which marked the southern boundary of the Exhibition in 1914. The double-breasted succession of round columns carrying volute capitals hold simply designed horizontal beams, which are square



85.3 Albin Müller, Concrete Pergolas, 1914, detail of capital, photo 2018 if viewed in cross-section, and which connect the columns lengthways as well as crossways. The supports and beams could be delicately formed thanks to the iron reinforcement, a still young and rarely-used technique at that time. The capitals also consist of cast stone. With the pergola, Albin Müller referenced the one erected by Olbrich in 1908 on the base of the Exhibition Hall, which, however, was designed as a succession of simple concrete supports without the impression of classic columns with capitals. The volute capital construction connects Müller's pergola much more with the exhibition entrance in 1914.

– GARDEN PAVILION ("SWAN TEMPLE")

Albin Müller, 1914

Christiansenweg (no house number)

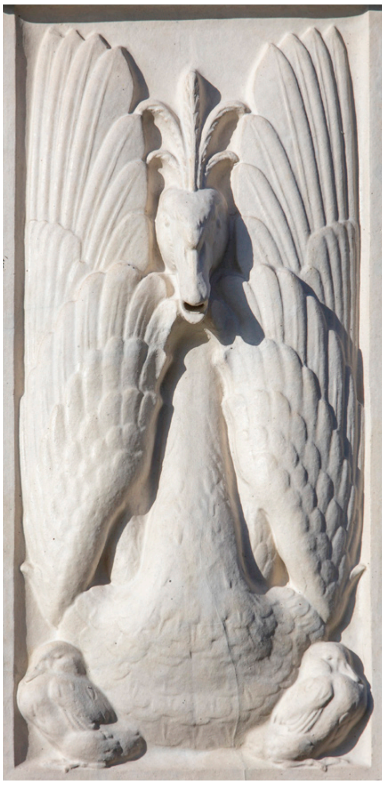
The round temple was contemporarily named Garden Pavilion and thus refers to the origins of its architecture in terms of building typology: it corresponds to the monopteros building type found in many European parks, in particular from the Baroque period. This, in turn, picks up the model of the tholos from antiquity common in Greek and Roman architecture. The temple thus makes reference to the consistencies of European architecture and at the same time uses elements of art and architecture of Art Nouveau.

ARCHITECTURAL CONCEPT

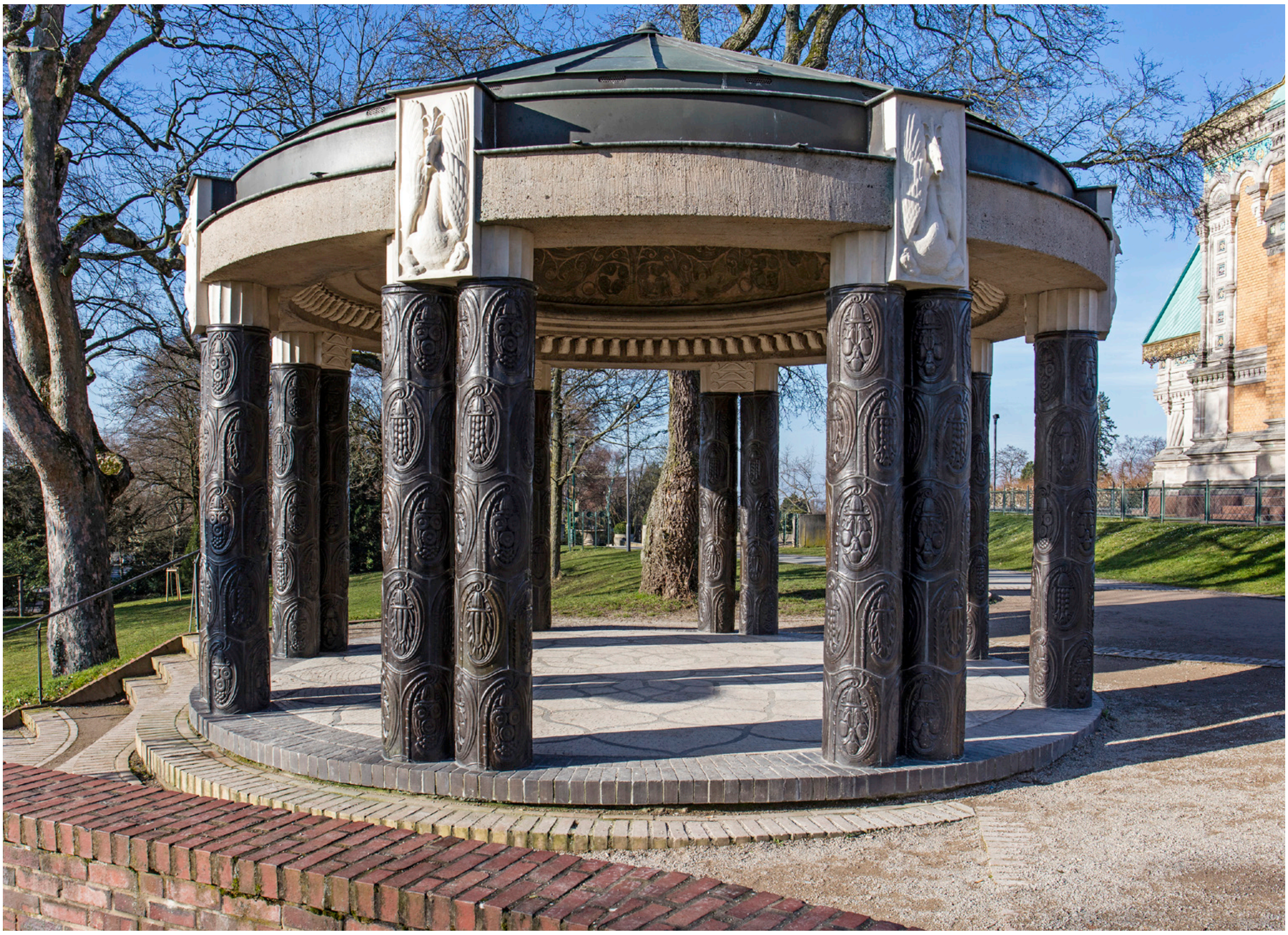
The open, round temple has a diameter of 6.5 metres and forms the upper part of the long stairs leading from the Russian Chapel vertically down the hill to Alexandraweg and beyond to Christiansenweg. The temple consists of eight double breasted column pairs standing on a foundation with up to seven steps. An architrave of cast stone carries a flat dome covered by a conical copper roof.

DESCRIPTION

Due to the slope of the plot on the south side, flat steps with concentrically laid bricks lead through the column pairs to the floor of the temple containing a mosaic grid structure. From the north, the temple is accessible stepless. The columns stand on the stylobate without bases. They consist of brown glazed ceramic tiles decorated with stylised flowers and were manufactured by Dampfziegelei & Tonwarenfabrik Gail in Gießen, in accordance with Müller's design. Above five tiled bands, a delicate bead separates the shaft from the low, Dorian fluted ceramic tambours, providing the connection to the cast stone architrave in place of a capital. In front of the gap between the two columns flat ceramic reliefs depict a frontal image of stylised swans with open wings and headdress. The reliefs by Albert Burghardt rise above the architrave and the base of the conical roof. Rainwater is directed via interior downpipes to the swans' bills, which serve as waterspouts. White ceramic tiles on the inside cor-



86.1 Albin Müller, Garden Pavilion ("Swan Temple"), 1914, detail of swan relief, photo 2016

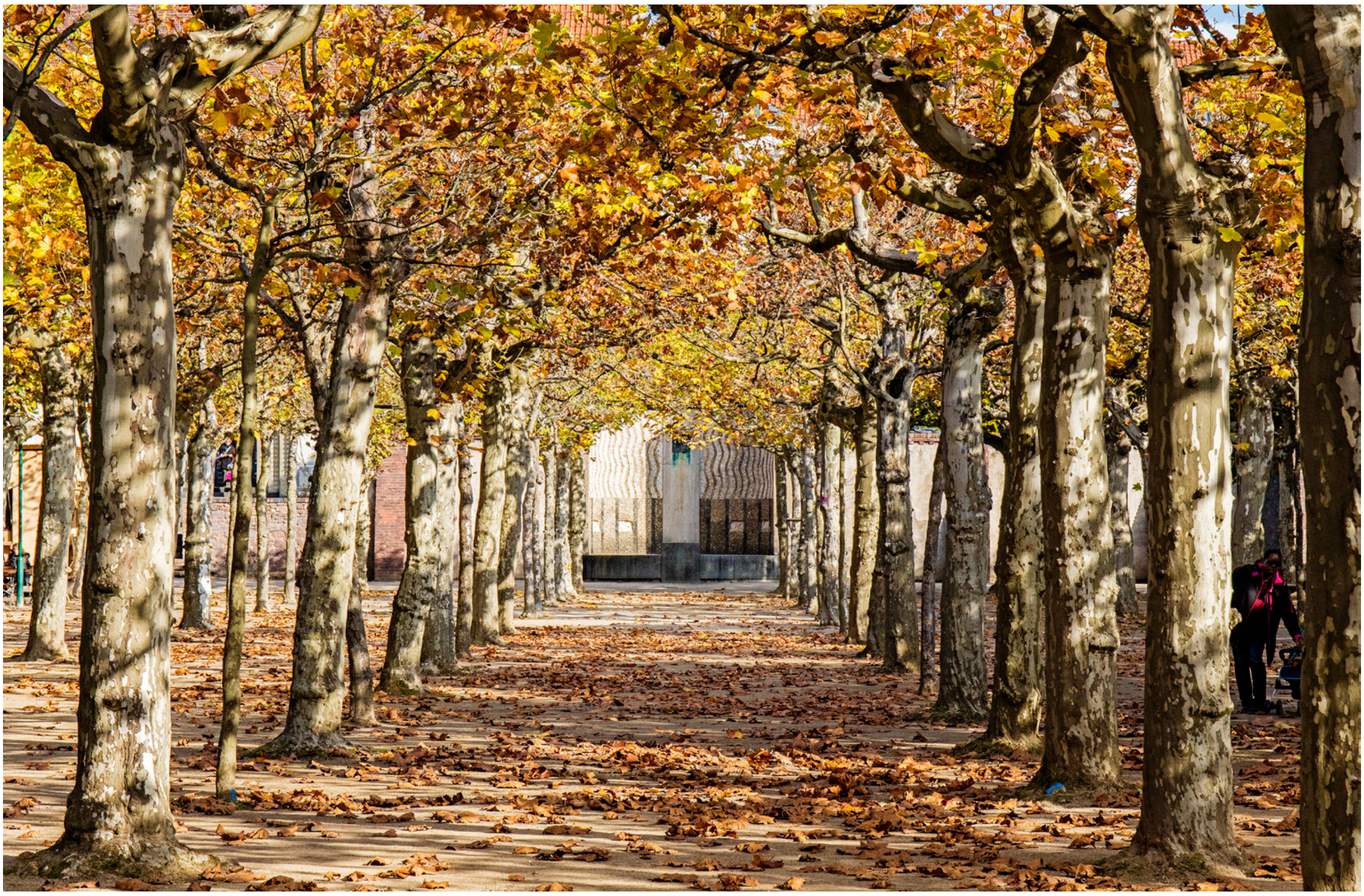


87.1 Albin Müller, Garden Pavilion (“Swan Temple”), 1914, view from south-west, photo 2016

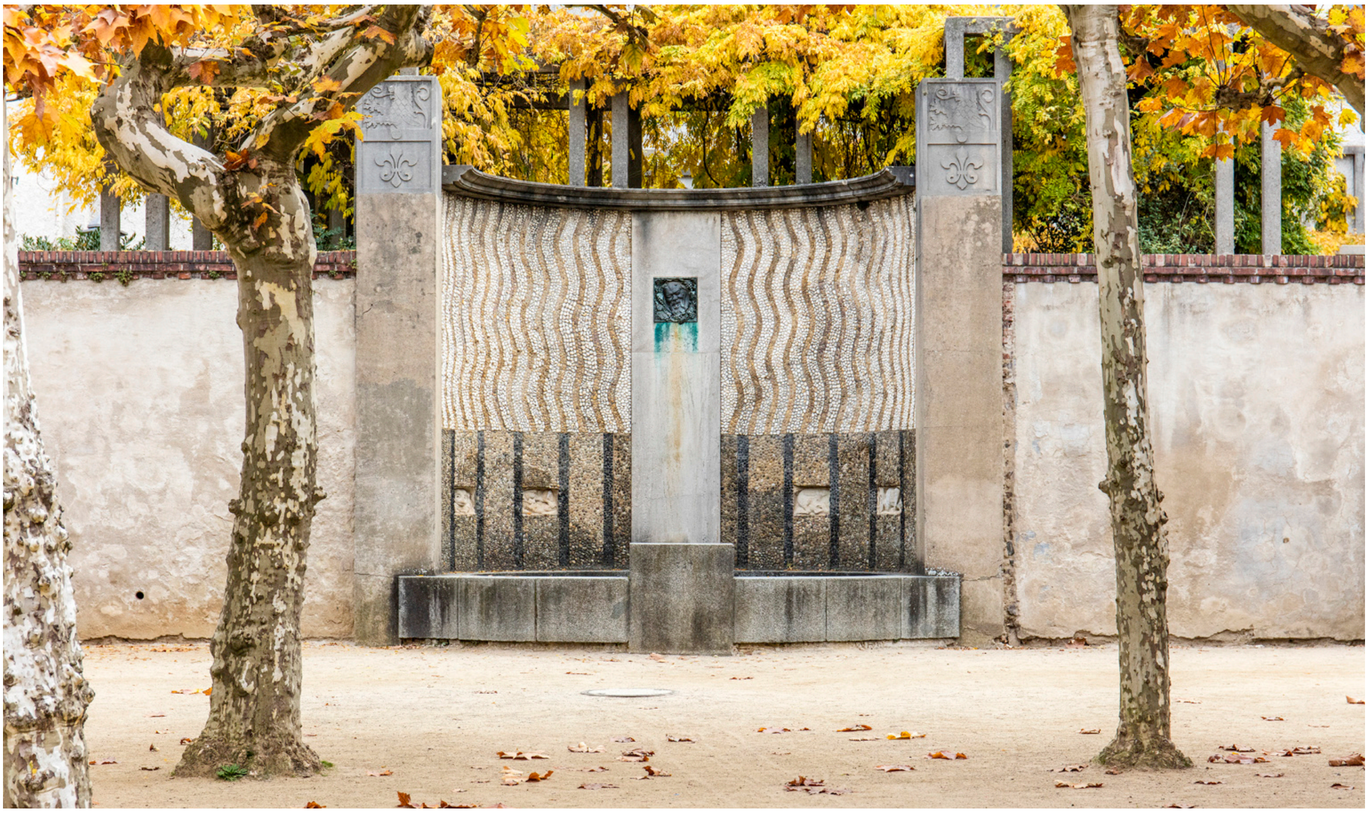
87.2 Albin Müller, Garden Pavilion 1914, detail of column, abacus and architrave, photo 2014

87.3 Albin Müller, Garden Pavilion, 1914, view of ceiling, photo 2018

87.4 Albin Müller, Garden Pavilion, 1914, detail of column shafts, photo 2014



88.1 Plane Tree Grove, view from west, photo 2016

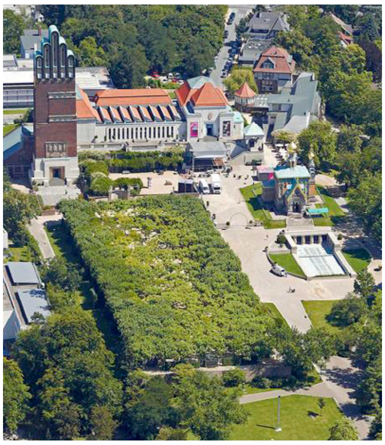


88.2 Joseph Maria Olbrich, Bacchus Fountain, 1904, with reliefs by Daniel Greiner and Ludwig Habich, photo 2015 respond to the swan reliefs. They are decorated with three volutes and connected by a sweeping curve. These can also be found at the Lily Basin and thus subtly link the two works by Müller. Inside the small temple, in front of the architrave, there are curved brackets on which the flatly benched foot of the flat dome rests, which is decorated with an ornamental painting in brown tones.

– PLANE TREE GROVE

1833, 1904 – 14
Olbrichweg (no house number)

The Plane Tree Grove, which has existed since the middle of the nineteenth century, served as a place for visitors to obtain refreshments during the exhibitions in 1901 and 1914, as temporary restaurants were built at its sides. During the exhibitions in 1904 and 1914 it was also elaborately and artistically furnished with fountains, statues in recesses made from trellises, free-standing reliefs, vases, and lamps. The 1914 exhibition followed an extremely complex iconographic programme, developed and implemented by the sculptor Bernhard Hoetger (1874 – 1949), who had been a member of the artists’ colony since 1911. He designed a specific type for the inscriptions, which were indispensable to understand the artistic furnishings. The artistic furnishings of the Grove are conserved in situ.



89.1 Aerial view of the Mathildenhöhe, view from north-west, photo 2012

SPATIAL SITUATION

The Plane Tree Grove, measuring around 125 metres long and 40 metres wide, forms the northern boundary of the site. A quarry stone wall encloses the grove on three sides, with lamps by Albin Müller on the south side. The supporting wall on the forth side, forming the eastern end with the fountain alcove, was created for the 1904 exhibition by Olbrich, Habich and Greiner. Works of art were permanently installed in the existing grove for the 1914 exhibition.

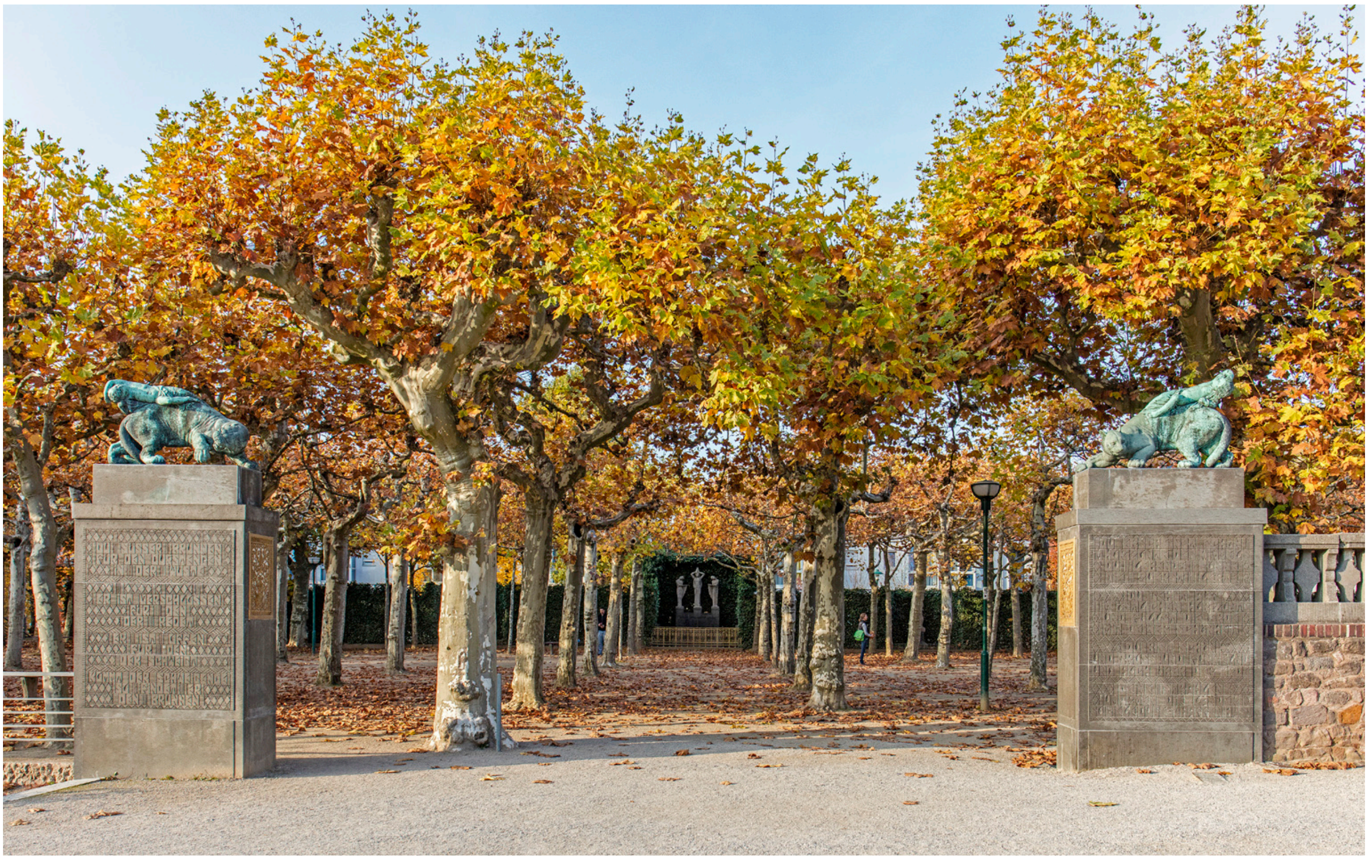
89.2 Joseph Maria Olbrich, Bacchus Fountain, 1904, detail bacchus relief, photo 2015

THE ENCLOSING WALL

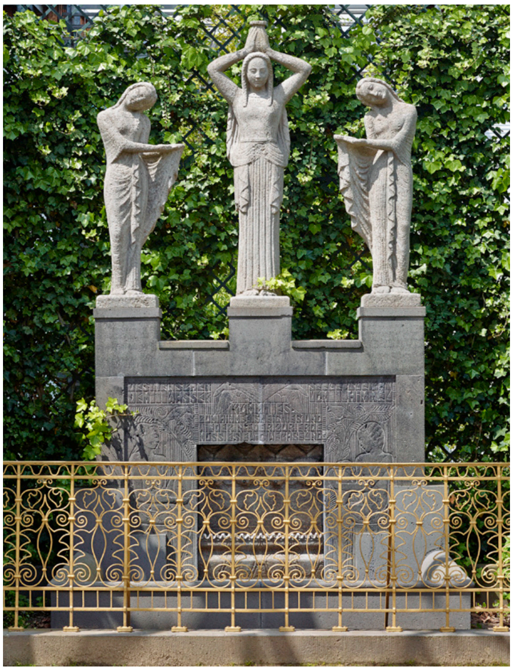
The level Plane Tree Grove is surrounded by supporting walls, as the terrain to the west and north is steep. These consist of quarry stone with a horizontal brick covering. Quarry stone pillars inserted at regular intervals provide a rhythm to the walls of the grove. Between these, balustrades made of cast stone are added, ending at the same height as the pillars and forming a clear horizontal line with them.

THE FOUNTAIN ALCOVE OF 1904

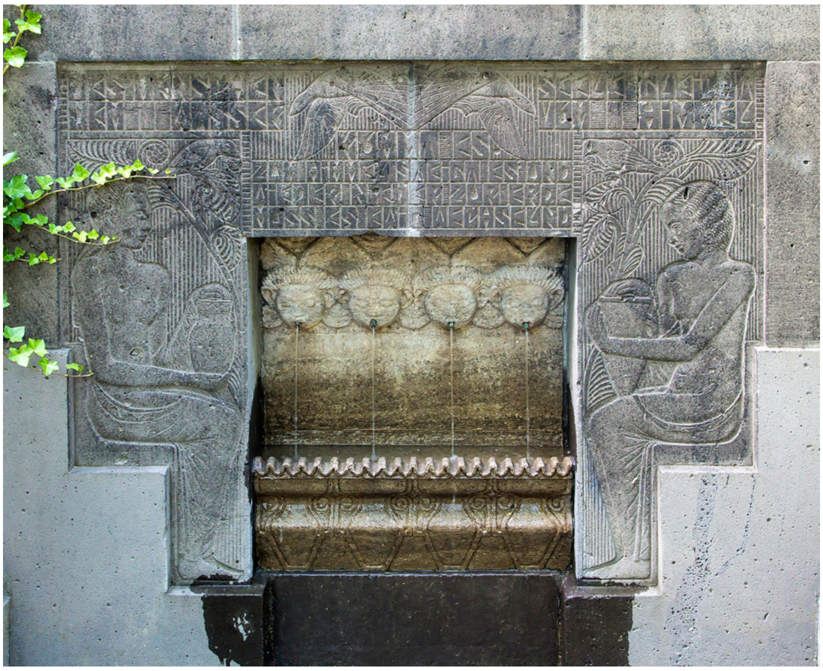
The fountain alcove at the east side was fitted in accordance with Olbrich’s design into the high supporting wall, which separates the Grove from the forecourt of the Wedding Tower. This can be reached from the grove via an open stair at the side. The concave, high alcove has a vertical,



90.1 Bernhard Hoetger, Plane Tree Grove, 1914, Entrance Portal, photo 2015



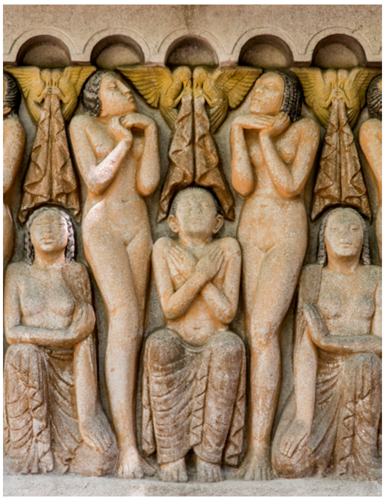
90.2 Bernhard Hoetger, Plane Tree Grove, 1914, Fountain Group, photo 2013



90.3 Bernhard Hoetger, Plane Tree Grove, 1914, Fountain Relief, photo 2013 rendered wall panel, which is decorated in the top section with a bronze relief by Ludwig Habich. This depicts the head of Bacchus, the God of wine, surrounded by grapes and vine tendrils, with fountain water flowing from his mouth into the oval fountain basin that overlaps the wall line. The lateral walls of the alcove are decorated with white, brown and grey pebbles from the Rhine. The lower part of the wall, decorated with brown and dark grey vertical stripes, is adorned with four reliefs at eye level made of lime sandstone, created by the sculptor Daniel Greiner. They depict: "Die Krabbe", "Das sterbende Wasserweib", "Der Märchenvogel" and "Der Wassergreif". ("The crab", "The dying mermaid", "The fairytale bird" and "The water griffin"). Stylised vertical waves formed with brown pebbles are placed on a light grey surface at the side of the central strip of the rendering. The upper end of the fountain is formed by a circular, slightly protruding ledge. On top of the two lateral supporting pillars are caps made of cast stone with reliefs depicting the municipal coat of arms of Darmstadt.

THE ARTISTIC FURNISHING OF THE PLANE TREE GROVE BY BERNHARD HOETGER, 1914

Bernhard Hoetger designed a complex artistic furnishing for the Plane Tree Grove, revolving around the topic of the cycle of life, becoming and passing, and utilising many different sources, both in terms of contents and design. The central topic is the encounter between cultures, both European and non-European, the latter in particular represented by ancient Egyptian and Indian inscriptions and texts. The result is a place of universal spirituality. Albin Müller placed the main entrance to the exhibition area at the south side of the Plane Tree Grove. It is marked by dark stone pillars with texts engraved by Hoetger, from the "Großer Sonnenhymnus des Pharaos Echnaton" ("Great Hymn to the Aten" attributed to Pharaoh Akhenaten) and the likewise ancient Egyptian "Brunnengebet" ("Prayer to Toth") from the Papyrus Sallier I. Hoetger invented a typeface reminiscent of hieroglyphs for this purpose. On top of the pillars are wild animals made in bronze, ready to pounce, with children's figures on their backs. The panther on the western pillar symbolises the night, the puma on the eastern pillar symbolises the day. Both ensembles of characters were made by Hoetger. In the visual axis of the entrance, at the northern edge of the Grove is a fountain. It is surrounded by a trellis. The fountain complex consists of a square water basin with a fountain wall rising behind it. It is inscribed with the text by Johann Wolfgang von Goethe **SONG OF THE SPIRITS OVER THE WATERS** ("Gesang der Geister über den Wassern") from 1779. This is engraved with Hoetger's type, already used in the entrance, into a wall panel of dark stone, flanked to the right and left by flat reliefs of sitting pitcher bearers, reminiscent of ancient Egyptian reliefs. They frame the actual fountain complex, consisting of four winged small relief heads with water flowing from their mouths. Above the fountain wall are three pedestals carrying three female figures in long robes. While the middle one uses both hands to hold a pitcher on her head, the two figures at her side are each tilting



91.1 Bernhard Hoetger, Resurrection, 1914, stone relief, detail, photo 2018

91.2 Bernhard Hoetger, Lion vase, 1914, cast stone

91.3 Bernhard Hoetger, Lion vase, 1914, cast stone, photo 2013 their head with their arms and hands towards the middle. The fountain alcove is flanked on each side by three stylised sculptures of lions, and separated from the Plane Tree Grove by gilded grilles.

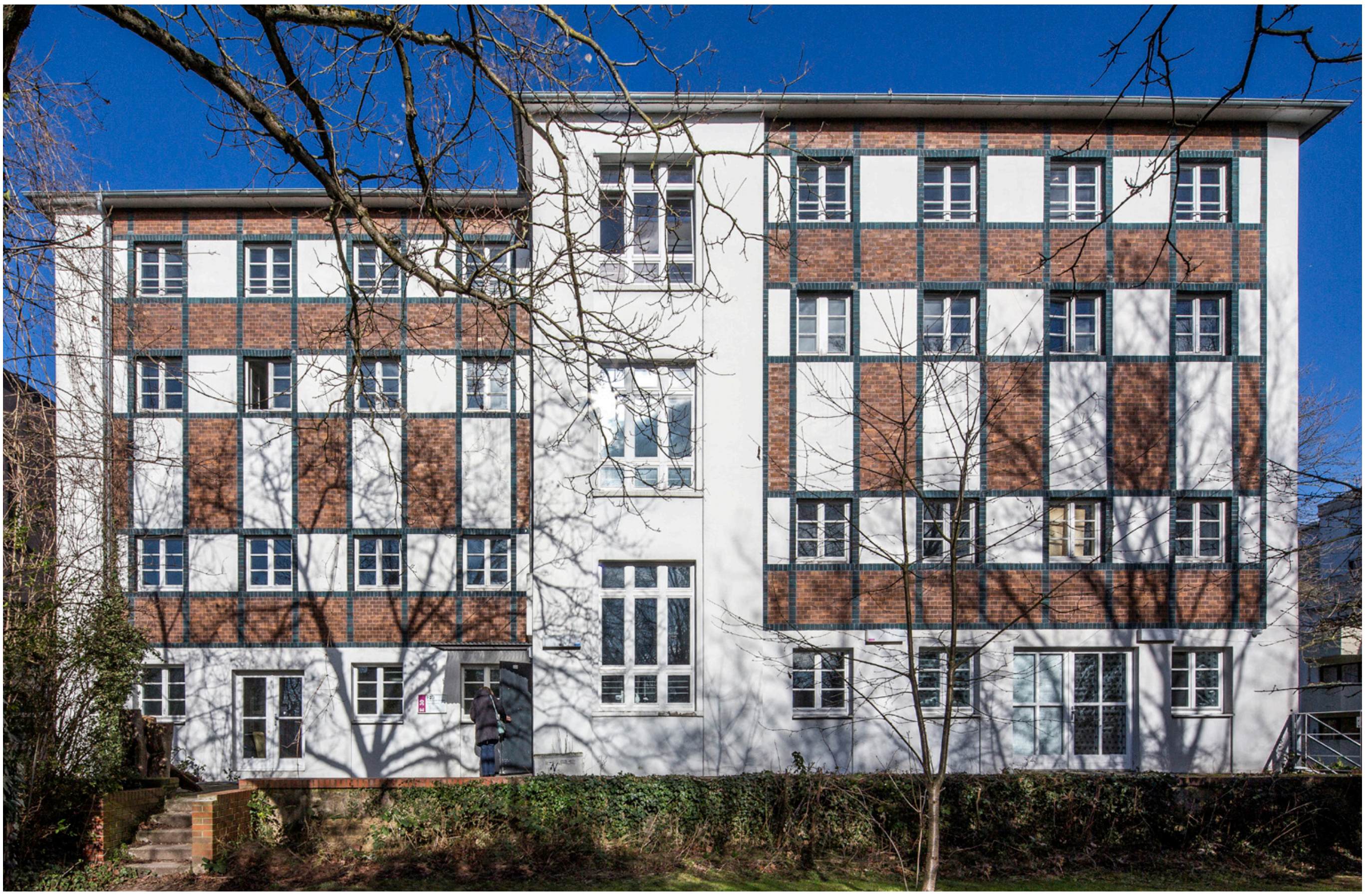
Seven other Pitcher-Bearers are standing on both sides of the northern fountain complex in alcoves, which are likewise formed from trellises. Their pedestals of dark grey Lungstein (basaltic lava) depict stylised lions sitting back to back. The middle of the west side, precisely opposite the Olbrich wall fountain, is dominated by the cenotaph for the painter Paula Modersohn-Becker, who died in childbed. It is surrounded by a trellis at three sides and from above. The female figure reclines, exhausted, on a horizontal bed surface, with one hand supporting the back of her child who is sitting upright on her lap. The bed surface rests on five stylised, sitting lions, whose bodies and heads are positioned at a right angle to a vertical stone slab, which in turn forms the back of the monument. This has been engraved by Hoetger, with the twentieth verse of the second song of the Bhagavad Gita, “Geboren nimmer, nimmer mehr gestorben” (“for the soul there is never birth nor death”). The cenotaph is flanked in the adjoining alcoves by two monumental vases of cast stone on a plinth supported by stylised male heads. Two jackal-like animals are sitting beside each vessel, holding on to the upper edge, to look inside with stretched head and cupped ears. In the outermost lateral axes of the Plane Tree Grove, there are four relief walls at the west and east side, with allegorical representations of “Spring”, “Summer”, “Sleep” and “Resurrection”. They all have the same compositional structure: six standing, nude figures – the two on the outside are male, the four on the inside female – alternate with five squatting figures, whereby the middle figure is male, and the two shown on each side are female. The latter wear robes with stylised folds. The reliefs stand on black stone plinths, whereby the frontal view to the respective relief is slanted, and bear texts from the Bhagavad Gita which are engraved in Hoetger’s Plane Tree Grove type. At the south of the Plane Tree Grove are ten agave planters born by lions. These are looking towards the east or west, symbolising the sunrise and sunset. The ensemble is almost fully intact. Only the original colours of the cast-stone sculptures and reliefs are partially weathered and some elements have been recast.

– STUDIO BUILDING [1914]

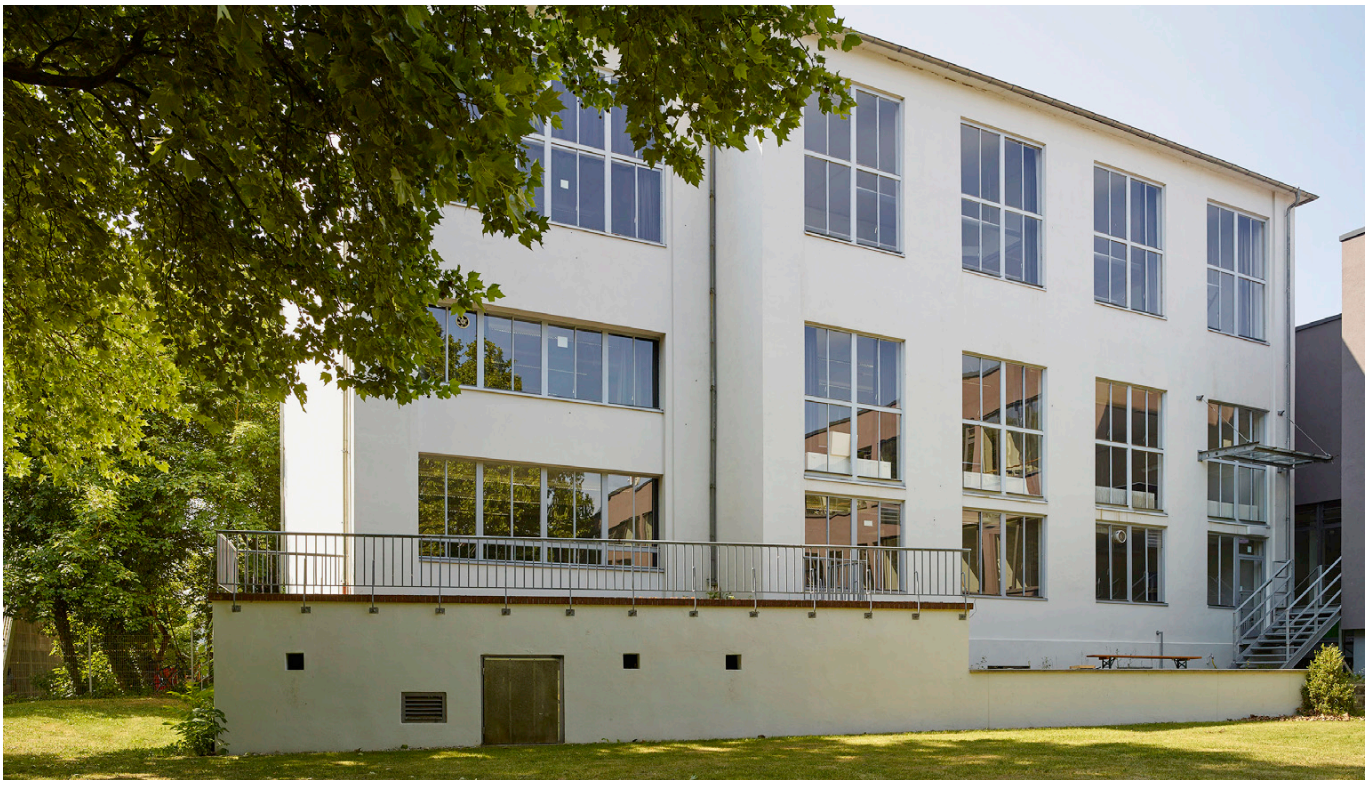
Albin Müller, 1914
Olbrichweg 10

92.1 Albin Müller, Studio Building, 1914, detail window, photo 2015

The Studio Building directly adjoined the Group of Tenement Houses, and for the duration of the exhibition it offered the members of the artists’ colony – Bernhard Hoetger, Heinrich Jobst, Edmund Körner, Friedrich Wilhelm Kleukens, Emanuel Joseph Margold and Albin Müller – space for studio exhibitions. For the Studio Building, Müller took over the con-



93.1 Albin Müller, Studio Building, 1914, view from south, photo 2018



93.2 Albin Müller, Studio Building, 1914, view from north-east, photo 2015 cept of all artists working together under one roof, as first presented by Olbrich in the Ernst Ludwig House in 1901. However, Albin Müller chose a completely different architectural language that is free from that iconographic charge that characterises the Ernst Ludwig House. In Müller’s Studio Building, various internal uses are reflected in the design of the windows of the main facades towards the south and north. Müller thereby adheres to the motto of the American architect Louis Sullivan of 1896, “form ever follows function”, however without adopting Sullivan’s ornamental decorations for facades. Müller’s Studio Building marks the end of the enormous architectonic development at Mathildenhöhe between 1901 and 1914. This begins with the first buildings by Olbrich of 1901, characterised by the rich forms of the Vienna Secession, but also by North African architecture, and extends via the proto-expressionist architecture of the Wedding Tower of 1908 to the functionalist Studio Building of 1914. Only after the end of the First World War in 1918 was it possible to continue this architectural development in the Neues Bauen and International Style movements. Albin Müller’s Studio Building anticipates the aesthetic of white modernism of the 1920s, with its large, frameless windows set into the smoothly rendered, white painted north facade. The Studio Building was restored after damages occurred during the Second World War. It still serves its original function. Today, students of the design faculty at the Darmstadt University of Applied Sciences use the studios.

ARCHITECTURAL CONCEPT

The formerly five-storey Studio Building was constructed with a reinforced concrete skeleton. Together with the no-longer-existing Group of Tenement Houses, it formed the eastern part of the exhibition area of 1914. Müller chose a deliberate objective architecture without any decoration, which served purely to meet the functional requirements of a studio house: as with Ernst Ludwig House, the studios are positioned to the north. Large windows, which supply the high artitst’s workshops with constant northern light, are smoothly cut into the facade. Movable walls facilitate flexible interior division of the studio. The sunny southern side is used for the common rooms, writing rooms and living areas. Their ceiling heights are only half the heights of the studios. These rooms therefore offer an entirely different quality. In front of the south side, a studio garden facilitates working outdoors.

DESCRIPTION

The facades reflect the various uses: while the north facade is characterised by the large frameless studio windows fitted into the smooth, white rendered outside wall, the south facade of the today four-storey building shows an intriguing play between vertical window axes and horizontal bands of reddish-brown clinkers. These are framed by blue strips of brickwork forming a grid-like structure covering the facade. The walls in between are smoothly rendered and painted with a light colour. The centrally-placed staircase protrudes in front of the building line at the south side and provides with its difference in shape a break in the rhythm of the facade. It is smoothly rendered and its function can be determined by means of the height offset of its three axially arranged windows, as opposed to the windows of the common or living rooms. Today, a glass corridor connects the Studio Building with the main building of the design faculty. The staircase, positioned centrally in the reinforced concrete skeleton and with elegant iron handrails, is well lit by daylight entering from the large windows. It leads to the studios and the former recreation rooms, which are today used as offices and common rooms.

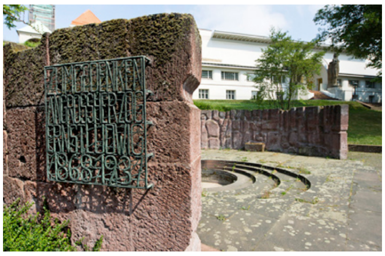
CONTINUITY

– ERNST LUDWIG FOUNTAIN

Karl Hartung and Otto Bartning, 1958/59

Alexandraweg (no house number)

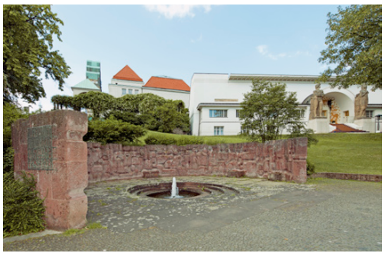
The Ernst Ludwig Fountain, created from Michelnau tuff, is located at the site of the Villa “In Roses”, whose war ruin was removed in 1958. The “Quellenraum” (“Fountain Room”), designed by Berlin sculptor Karl Hartung together with the architect Otto Bartning, was presented as part of the German pavilion at the Brussels Exposition in 1958. The gushing fountain with its lighting from below was removed and transferred to Darmstadt after the end of the exhibition. It thus stands for the continuity of exhibition activity at Mathildenhöhe, and its continued involvement in the international art scene.



95.1 Karl Hartung and Otto Bartning, Ernst Ludwig Fountain, 1958/59, view from south-west, photo 2011

SPATIAL ARRANGEMENT

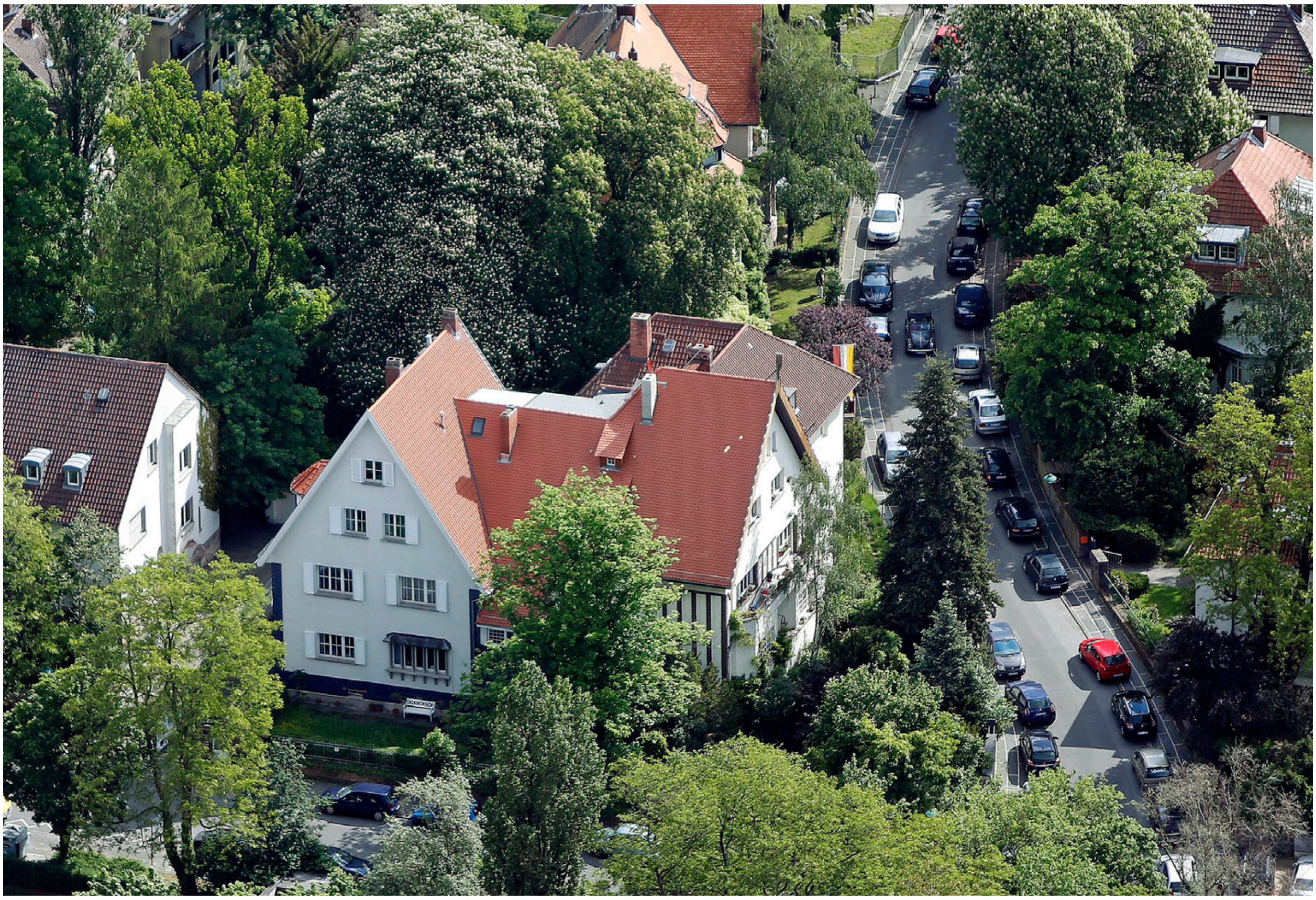
The semi-circular fountain complex is cut into the slope north of Alexandraweg, the same as the Gottfried Schwab Memorial.



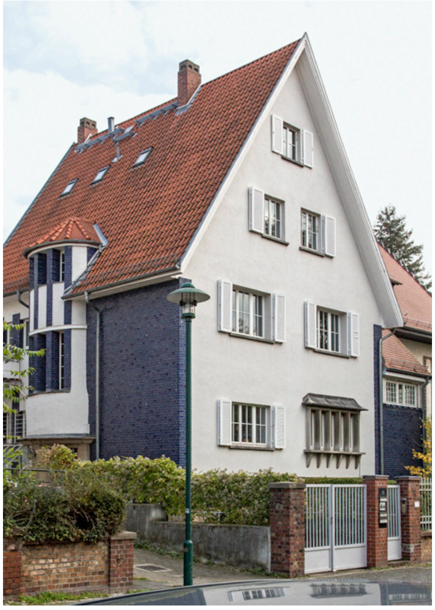
95.2 Karl Hartung and Otto Bartning, Ernst Ludwig Fountain, 1958/59, view from south-east, photo 2012

THE FOUNTAIN

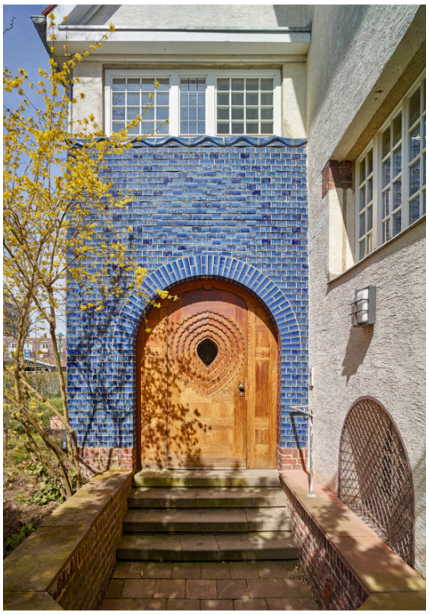
The round water basin is sunk into the round in the centre of the complex. It is surrounded by three circular flat steps which connect it to the floor area, which in turn is surrounded by a semi-circular relief wall. It consists of sculpturally developed stones joined together, depicting an abstract group of people. A plaque on the relief wall commemorates the founder of the Darmstadt Artists’ Colony and namesake of the fountain, Grand Duke Ernst Ludwig of Hesse and by Rhine.



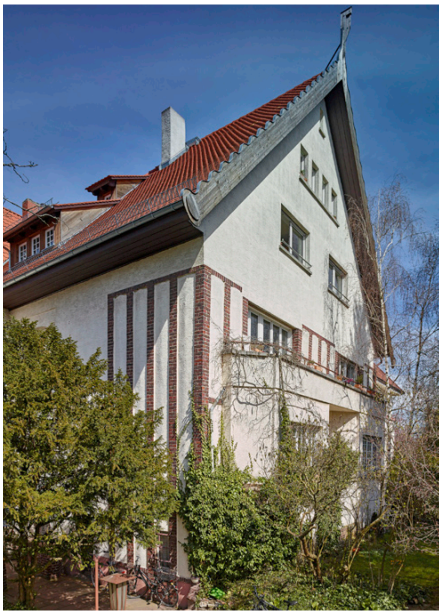
96.1 Joseph Maria Olbrich, Three House Group, 1904, aerial view from south-west, photo 2012



96.2 Joseph Maria Olbrich, Three House Group, Blue House, 1904, view from north-west, photo 2017



96.3 Joseph Maria Olbrich, Three House Group, Corner House, Entrance Portal, 1904, photo 2015



96.4 Joseph Maria Olbrich, Three House Group, Corner House, 1904, view from south-west, photo 2015

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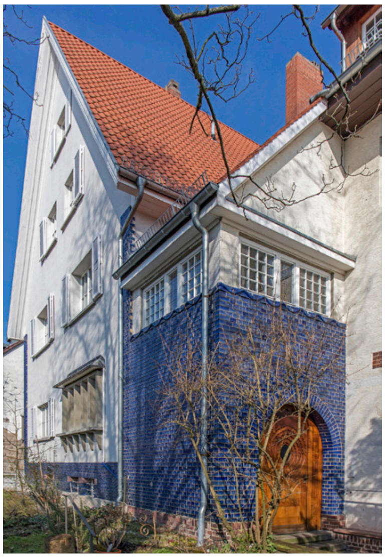
– THREE HOUSE GROUP

Joseph Maria Olbrich, 1904

Prinz-Christians-Weg 2, 4 and Stiftstraße 12

The second exhibition of the Darmstadt Artists’ Colony focused on the topic of condensed living on a small plot of land in a group of buildings, which differed in an exceptional way from the terraced houses that were common at that time. For a triangular plot of land at the corner of Stiftsstraße / Prinz-Christians-Weg, Olbrich designed the “Three House Group”, presenting three residential buildings with the same basic layout and individualised facades as well as furnishings in adherence to the “Darmstadt Principle”.

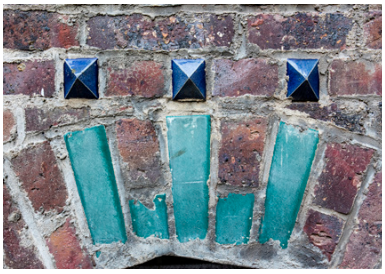
The three buildings are named after their materials, colours, or position and one was also named after an occupant: the north-western house is called Blue House because its ground floor is clad in blue tiles, the house in the middle is called Corner House (also known as Timber Gabled House), while the Grey House, adjoining to the east, was home to the Court Chaplain and is therefore also known as the Court Chaplain’s House. The Three House Group was damaged in 1944 and was only partially restored: the upper storeys and the roofs of the Blue House and the Corner House originate from the post-war era. From the Grey House at the eastern part of the plot, the cellar foundations, the fire wall and the north facade of the ground floor have been preserved. The rising walls were newly built in the 1950s.



97.1 Joseph Maria Olbrich, Three House Group, Blue House, 1904, view from south-west, photo 2016

ARCHITECTURAL CONCEPT

The Three House Group represents a special form of a residential construction, where three houses were not built next to each other, but rather were arranged in a corner solution. Olbrich used a typified floorplan, which he mirrored and turned. By using very different designs for the facades and clever interlocking, he managed to present three individually designed houses despite the uniform floor plans. The houses consist of two full storeys and an attic underneath their steep roofs. The ground floors and therefore the main floors each consist of two adjacent rooms, connected to each other by sliding doors, which are used as dining and living room, a kitchen and a smaller second living room, at times called a smoking room. The development is carried out through separated entrances at the various sides of the group of houses.

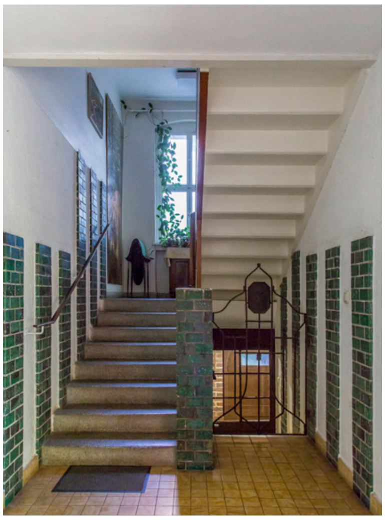


97.2 Joseph Maria Olbrich, Three House Group, Corner House, detail of window lintel, 1904, photo 2016

97.3 Joseph Maria Olbrich, Three House Group, Corner House, 1904, detail of window lintel, photo 2016

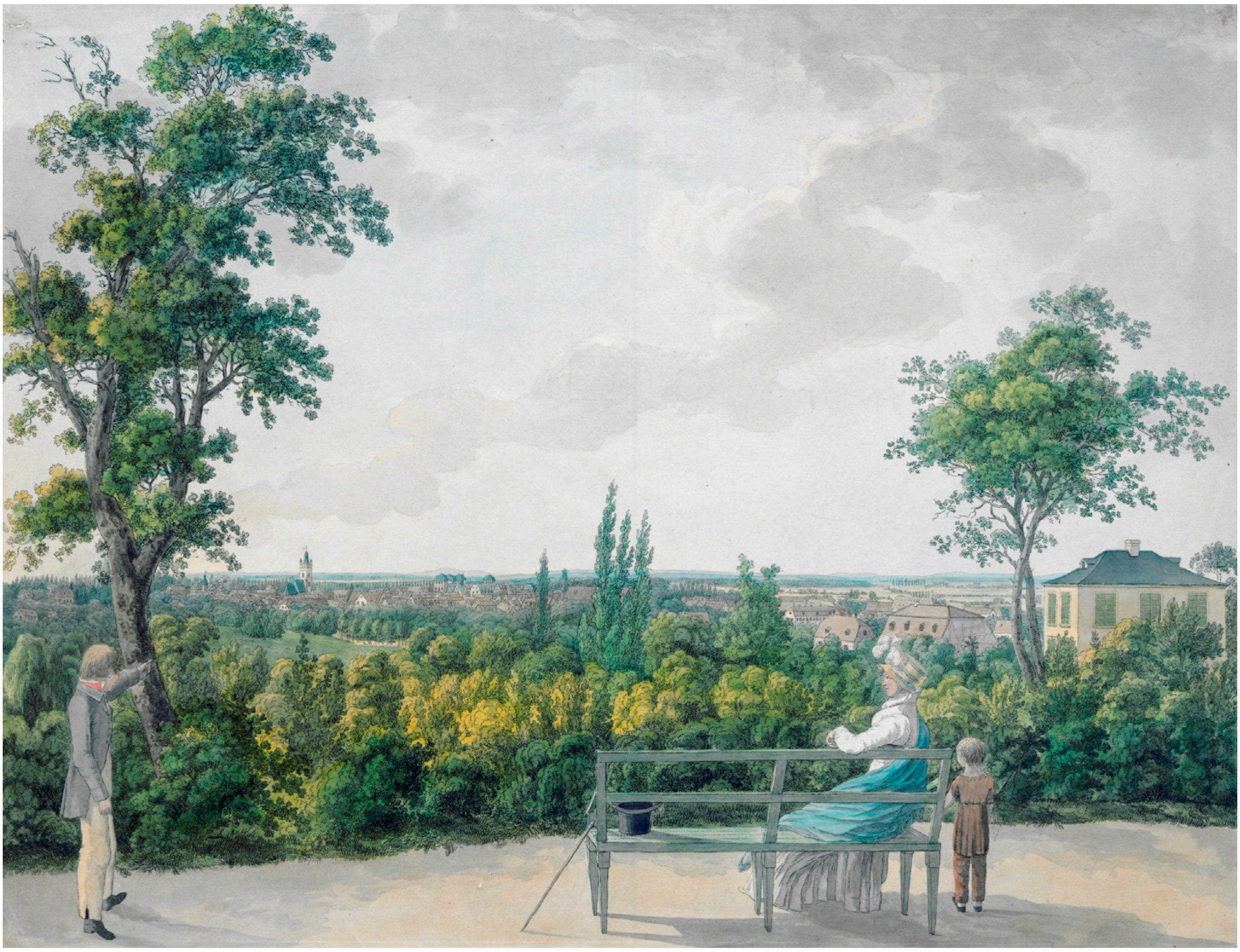
DESCRIPTION

The Blue House at Stiftstraße and the Corner House at Prinz-Christians-Weg occupy the south-western half of the large corner plot. The latter house is surrounded by a low brick wall, which is partially rendered. It is the base of a simple fence consisting of vertical iron rods. The garden wall and entrance to the Timber Gabled House, Prinz-Christians-Weg 2, are elaborately designed. The garden wall – with light-coloured rendering, flanked by flat, concave niches with exposed brick – ends at the boundary to the property of the former Grey House (Court Chaplain's House) with a super-elevated niche containing a bench made of blue glazed bricks inviting the visitor to sit and linger. A garden gate located slightly to the south, decorated with wrought-iron works, is surrounded by a round arch and leads directly to the front door at the western side of the house. This part of the Corner House is clad with the blue glazed tiles which give the adjoining house its name. Noteworthy is the constructional interlocking of the three houses, as Olbrich avoids the impression of serialisation with this design. The front door of the Corner House, fitted into a round arch, is made of exposed wood and is characterised by a facetted, ogival window surrounded by five frames carved deep into the wood. A small walled forecourt leads to the front door via four steps. The cobalt-blue, glazed clinkers are decorated with stamped abstract roses. The wall at the entrance to the Corner House ends with a rippled cornice made of cobalt-blue tiles, above which horizontal muntin windows are fitted. The pent roof of the porch is positioned directly above the window lintel. The south side of the Corner House is characterised on the ground floor by two flat bays which are slanted at the corners and opened into large muntin windows with a niche between them. The bays and lintel above the round niche carry the balcony, which can be accessed via the rooms on the first floor. Their outer walls are subdivided by vertical brick bars. The very wide, shelving muntin windows have an iron lintel. The high gable holds another two storeys. The eave is protected by a windboard which is cut wavelike at the top edge and is overtaken by an apex at the roof ridge. The Blue House, Stiftstraße 12, adjoins the Corner House to the west. It also consists of two full storeys and two levels below the high gable roof. The simple muntin windows have white folding shutters. In the middle of the lateral facade of the Blue House is the front door, which is cut into the natural stone base of a round bay housing the stairs. While the wall to the right of the bay is completely clad with cobalt-blue tiles, the left side is decorated with blue pilaster strips between the white rendering. Abstract roses are stamped into the blue glazed tiles. The blue tone varies due to the difference in the thickness of the glaze. Inside, the rooms on the ground floor of the Blue House and the Corner House still feature original walls, doors and wall fittings. A new building with a simple design was erected on the foundations of the former Grey House at Prinz-Christian-Weg 4 during the 1950s.



98.1 Joseph Maria Olbrich, Three House Group, Corner House, 1904, detail staircase, photo 2009

[1] The houses – except for the Workman’s Cottages, which were torn down or moved, and the holiday home that was also taken down – were subsequently privately occupied. [2] Georg Fuchs, “Die Wohnräume des Deutschen Abteilung der Turiner Ausstellung”, in: Deutsche Kunst und Dekoration, Vol. 11, 1902, p. 45. [3] Joseph Maria Olbrich, “Unsere nächste Arbeit”, in: Deutsche Kunst und Dekoration, VI, 1900. p. 366–369, here: 368 et seq. [4] The interior of the Ernst Ludwig House was damaged during the Second World War, while the exterior remained largely intact. As the Artist’s Colony had already been disbanded at the end of the 1920s, a new use was wanted for the building, and in 1950/51 the interior was developed for the Bauhaus archive and the German Church Building Institute. [5] Id. Ernst Ludwig House. Reconstruction and development as “Artists’ Colony Museum” 1984–1990. [6] Its opposite pole, the temporary House for Planar Art, was already taken down in 1901 after the end of the exhibition. [7] Haus Peter Behrens. Die Ausstellung der Künstlerkolonie Darmstadt 1901, Darmstadt 1901, catalogue of the house during the first Artists’ Colony Exhibition 1901, Collection Institut Mathildenhöhe, Inv. No. 2974/3AR [8] The two upper storeys had already been privately occupied by Wilhelm Deiters and his family. [9] Johann Vincenz Cissarz, exhibition poster of the Artists’ Colony Darmstadt exhibition, 1904, depicted in: Philipp Gutbrod, Weltentwürfe – Die Künstlerkolonie Darmstadt 1899–1914, exhibition catalogue, Darmstadt 2015, p. 8. [10] Section 2 of the statute of the Deutsche Werkbund, in: Satzung des Deutschen Werkbundes, adopted in the first annual meeting of the Deutsche Werkbund in Munich on 12 July 1908, n.p., w.o. (p. 2). [11] “OLBRICH’s construction will not only draw attention to its content, which, with its various elements […], crowns the exhibition hill like an Acropolis. It should be noted how the building is connected with the lower lying terrain, how the individual structures fit together, how the tower stands out, which contours are revealed, how the details are designed […].” Victor Zabel, Die Hessische Landesausstellung 1908, in ZS Die Werkkunst, H. 3, 1907/08, p. 369–373, here p. 370. [12] Gustav Adolf Platz, Die Baukunst der neuesten Zeit, Berlin 1927, p. 22 [13] Depicted in: Ralf Beil and Regina Stephan (ed.), Joseph Maria Olbrich 1867–1908. Architekt und Gestalter der frühen Moderne, exhibition catalogue, Darmstadt 2010, p. 40 [14] Christiane Geelhaar, Mathildenhöhe Darmstadt. 100 Jahre Planen und Bauen für die Stadtkrone, Volume 3, Ausstellungshallen und Hochzeitsturm – Haus der Künste, Wahrzeichen der Stadt, Darmstadt 2004, p. 224. [15] The barrel vault is suspended from the firm concrete ceiling and resting on the brick walls, which react differently to changes in temperature and humidity. [16] Adressbuch der Haupt- und Residenzstadt Darmstadt, Darmstadt 1914, p. 493, http://tudigit.ulb.tu-darmstadt.de/show/Zs-4159-1914/0521; retrieved on 7.5.2018 [17] Today, the columns are in front of the entrance to the stadium of the University of Darmstadt.



100.1 Unknown artist, Darmstadt from the Mathildenhöhe, 1808, lithograph with watercolour

2.b HISTORY AND DEVELOPMENT

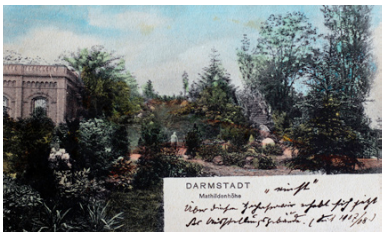
MATHILDENHÖHE DARMSTADT IN THE NINETEENTH CENTURY

The history of the Mathildenhöhe begins around 1800, when Prince Christian of Hesse-Darmstadt arranged the creation of an **ENGLISH LANDSCAPE GARDEN** open to the public, on the hill above the City of Darmstadt. Prince Christian was the youngest brother of Landgrave Ludwig X, who, as from 1806, bore the title of Grand Duke Ludwig I of Hesse and by Rhine.

101.1 Plane Tree Grove, View facing east, photo 2013

The landscaped garden, which contained groves, avenues and lawn areas, had widely curved, intersecting footpaths which opened onto squares. From a “spacious platform”, people could enjoy the view of the city, the Rhine Valley, the Odenwald Forest and the low mountain ranges of the Taunus and the Donnersberg that could be seen in the distance.[1] Hereditary Grand Duke Ludwig, grandson of the first Grand Duke and from 1848, Grand Duke Ludwig III, married Princess Mathilde Karoline of Bavaria in 1833. He gifted her the park above the city. Coming from Munich, she was familiar with the local English Garden with its numerous garden pavilions, created by Ludwig von Sckell starting in 1779.

Hereditary Grand Duchess Mathilde added garden houses and pavilions to her grounds in Darmstadt and arranged the creation of a **PLANE TREE GROVE**. A grove is a cultivated and enclosed wood, used to worship a divinity. Since the publication of the ode “Der Hügel und der Hain” by Friedrich Gottlob Klopstock in 1767, the grove has been an important motif of German Romanticism.[2] The Plane Tree Grove makes reference to this central work of German sensibilities. It is the oldest conserved part of the hill that is named after Grand Duchess Mathilde.

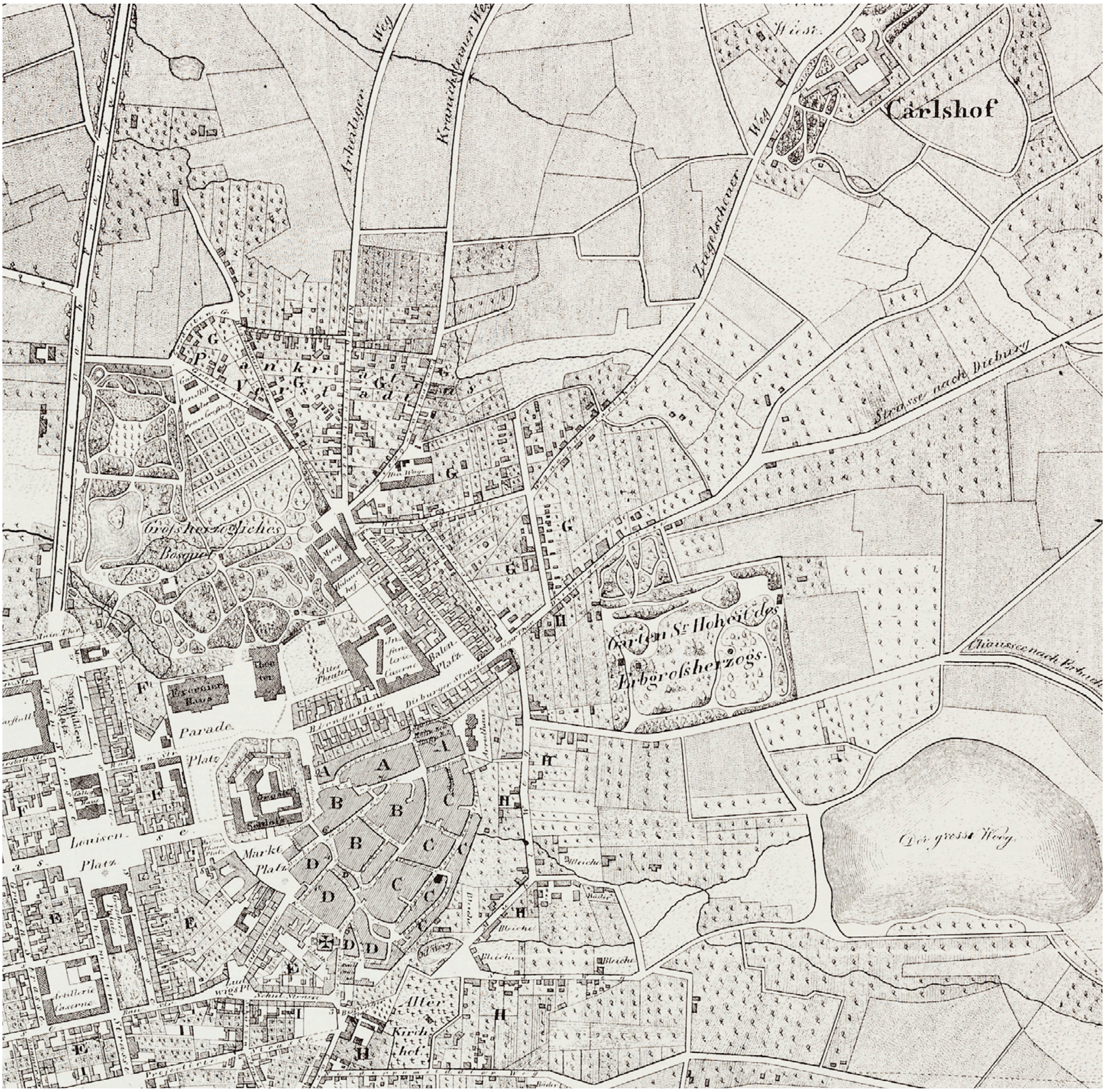


101.2 Darmstadt Mathildenhöhe “once upon a time”, view of the Mathildenhöhe from the end of the nineteenth century. The building on the left is the municipal water reservoir with the viewing platform, postcard 1907 / 1908

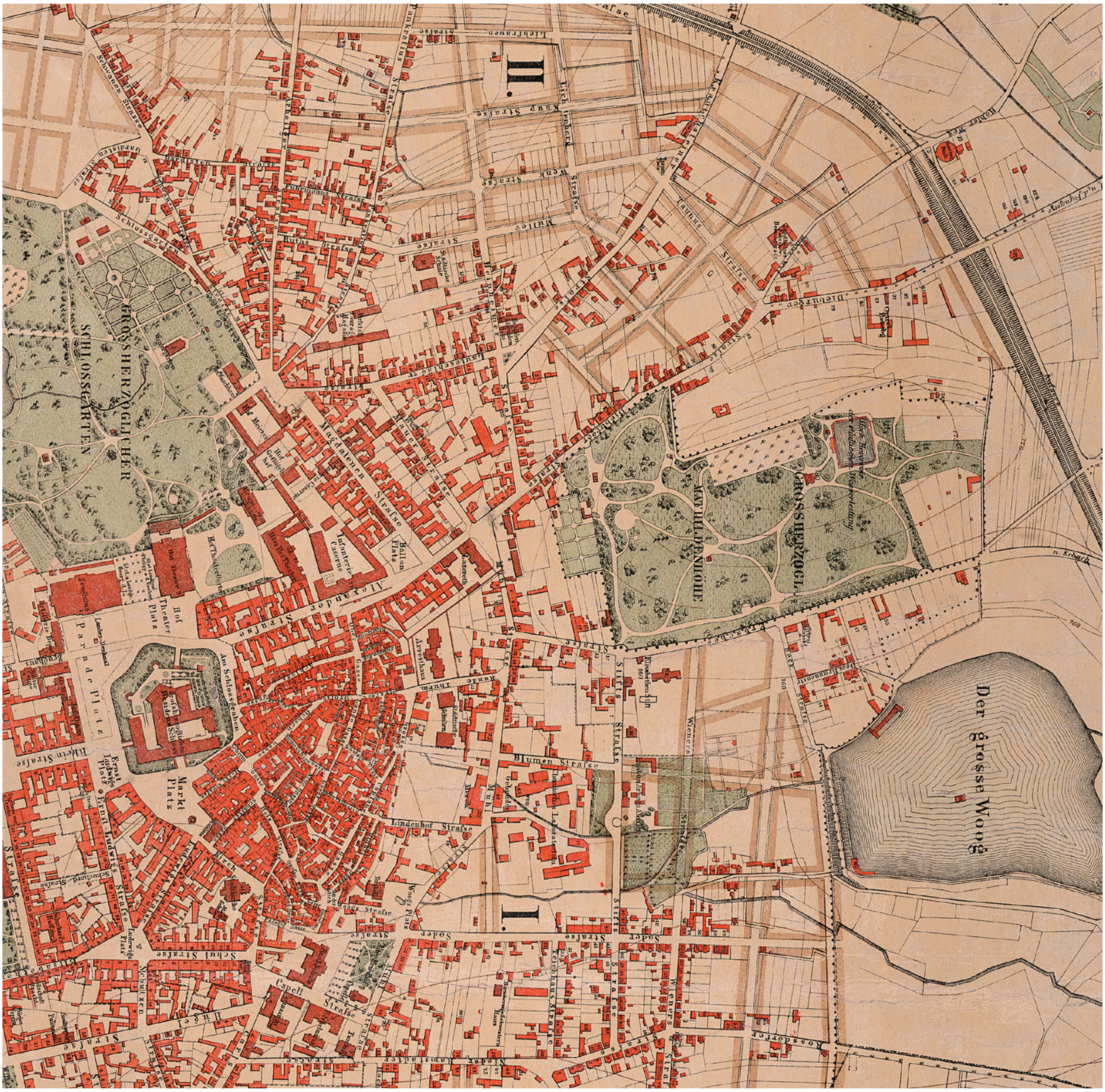
During the following decades, the landscaped garden on the Mathildenhöhe became surrounded by developments to the north, west and south. On its east side, the single-track Odenwaldbahn was built from 1869 onwards, whereby its Rosenhöhe station (today called Ostbahnhof), built in the same year, is also used in particular by visitors to the Mathildenhöhe.[3]

The **WATER RESERVOIR**, built during 1877–80 on the top of the hill in accordance with the plans by civil engineer Otto Lueger, provided running water to the households in Darmstadt. Lueger was an expert in the construction of buildings for the municipal water supply and wastewater disposal at home and abroad.[4] The elevated reservoir, built in brickwork, consists of two large, barrel-vaulted chambers and since 1908 forms the base of the Exhibition Hall.

101.3 The interior of the water reservoir, photo 2017


Carlshof
Wiese
Arheilger Weg
Kranichsteiner Weg
Ziegelbuscher Weg
Strasse nach Dieburg
Großherzogliches Bosquet
Garten Sr. Hoheit des Erbgroßherzogs.
Chaussee nach Erbach
Exercier Haus
Theater
Altes Theater
Parade Platz
Luisen Platz
Markt Platz
Der grosse Woog
Bleiche
Alter Kirchhof

102.1 Plan of the residential city Darmstadt, detail, 1860


II.
I.
GROSSHERZOGLICHER
SCHLOSSGARTEN
MATHILDENHÖHE
GROSSHERZOGL.
Der grosse Woog
Alexander Strasse
Parade Platz
Markt Platz
Hof Theater Platz
Blumen Strasse
Lindenhof Strasse
Soder Strasse
Kapp Strasse
Capell Strasse
Ballon Platz
Schloss Graben

103.1 Plan of the capital and residential city Darmstadt, detail, 1878

MATHILDENHÖHE UNDER THE REIGN OF GRAND DUKE ERNST LUDWIG OF HESSE AND BY RHINE 1892–1918

See biographies most relevant to the "Mathildenhöhe Darmstadt" nomination **[ANNEX 2]**

Grand Duke Ernst Ludwig was only 23 years old when he took over the reign of the Grand Duchy of Hesse and by Rhine in 1892. With him began a period of great innovations in the state. He was heavily influenced by developments in Great Britain, which he visited often due to his close relationship with Queen Victoria, who was his grandmother. From his own experience, he was very much aware of the industrial, artistic and infrastructural innovations in Great Britain.

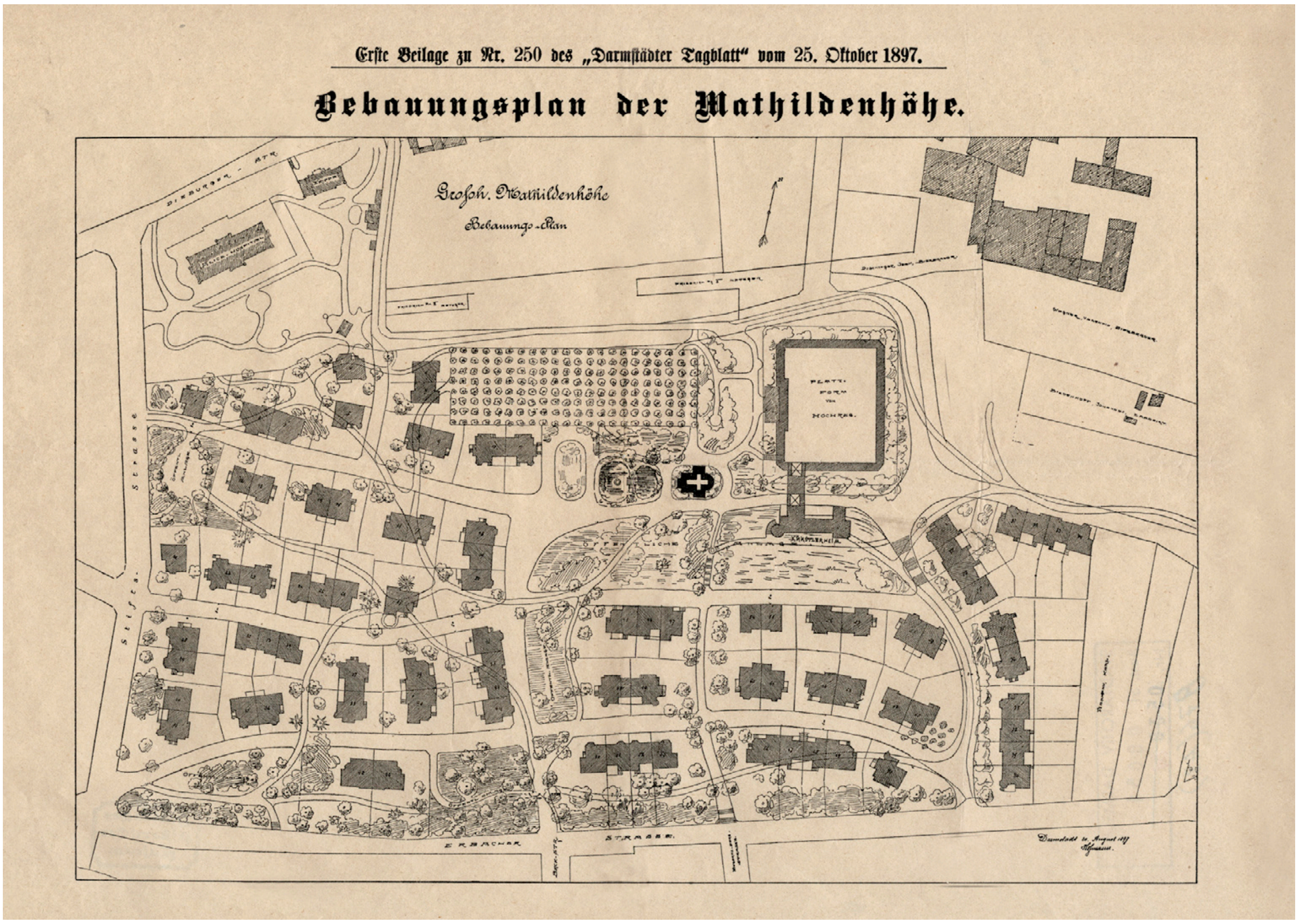
Immediately after taking over the reign, Ernst Ludwig ordered numerous measures to improve the municipal infrastructure, and at the same time initiated the restructuring of his own residence, the "Neue Palais". In 1897, the Grand Duke commissioned Mackay Hugh Baillie Scott, one of the leading artists of the English Arts and Crafts movement, to redesign his reception and breakfast room. The artist collaborated with Charles Robert Ashbee, who founded the "Guild and School of Handicraft" in 1888 and completed the reception room with the latter, as well as with Darmstadt furniture factory Julius Glückert for the creation of the breakfast room.

104.1 Portrait of Grand Duke Ernst Ludwig, 1905, photograph

In 1897, the Grand Duke also instructed **ARCHITECT KARL HOFMANN**, a professor at the Darmstadt University of Technology[5], to prepare a **LOCAL BUILDING PLAN FOR A COLONY** of detached single villas and semi-detached houses, as well as terraced houses in groups of three to four units on the site of the Grand-Ducal park on the Mathildenhöhe.[6] Hofmann's urban concept created a picturesque urban development according to the requirements of around 1900. This differed fundamentally from the contemporary approach to urban development which gave priority to geometry over natural characteristics, therefore placing its grid-like road network uniformly over hills and through valleys. In contrast, this picturesque urban development not only takes its cue from the landscapes and natural characteristics, but also uses these as the basis of its design. This is illustrated perfectly by the ensemble on the Mathildenhöhe.

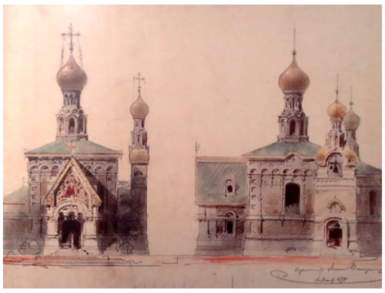
In his plan, Hofmann kept the existing curved paths in the park leading up the hill, widened them to residential roads, or defined them as property lines. This can still be seen today in the Mathildenhöhweg, Olbrichweg and the park at Eugen-Bracht-Weg. The advantage of this approach was that the trees along the park paths could be included in the villa district.[7]

While he subdivided the southern and southwestern part of the park and designated it for residential buildings, the Plane Tree Grove, the area around the Water Reservoir and the paths and green areas of the park remained mostly unchanged.


Erſte Beilage zu Nr. 250 des „Darmſtädter Tagblatt“ vom 25. Oktober 1897.
Bebauungsplan der Mathildenhöhe.
Grossh. Mathildenhöhe
Bebauungs-Plan
Dieburger Str.
Stifts Strasse
Plattform vom Hochres.
Künstlerheim
Öffentliche Anlage
Erbacher Strasse

105.1 Karl Hofmann, Building plan of the Mathildenhöhe, 1897

THE RUSSIAN CHAPEL



106.1 Leontij Nikolajewitsch Benois, Facade design of the Russian Chapel Mathildenhöhe Darmstadt, 1897, watercolour

The **RUSSIAN CHAPEL OF ST. MARIA MAGDALENA** was built in 1897–99 in the central area of the park on the Mathildenhöhe. The occasion for its construction was the marriage of Princess Alix, the younger sister of Grand Duke Ernst Ludwig, with Russian Tsar Nikolaus II in November 1894. The Tsar commissioned St. Petersburg architect Leontij Nikolajewitsch Benois with the design of the court chapel so that he could visit a Russian Orthodox place of worship when coming to Darmstadt. It was built by local craftsmen under the direction of the architects Gustav Jacobi and Friedrich Ollerich, both from Darmstadt, while the artistic features were designed by Viktor Michailowitsch Vasnecow. He first worked in the Artists' Colony of Abramcevo and in 1898 designed the Russian Pavilion for the Exposition Universelle in Paris in 1900.

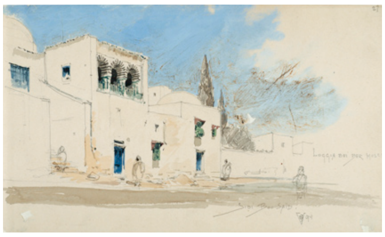
While Hofmann's residential buildings and the Russian Chapel were still under construction, the Grand Duke changed his plans for the use of the park area. He had adopted the ideas of **ALEXANDER KOCH**, a publisher in Darmstadt, who, as promoter of "modern decorative art from the home perspective", presented the "Erste Darmstädter Kunst- und Kunstgewerbeausstellung" ("Darmstadt´s first arts and crafts exhibition") in the Kunsthalle Darmstadt in 1898 with completely furnished bourgeois rooms.[8] Koch convinced the Grand Duke of the idea to establish an artists' colony to support not only art, but also the economy.[9]

THE FOUNDING OF THE DARMSTADT ARTISTS' COLONY AND FIRST PARTICIPATION IN EXHIBITIONS

During the summer and autumn of 1899, the Grand Duke appointed seven artists to the **DARMSTADT ARTISTS' COLONY**. They committed to work in Hesse for three years, and for this received a salary graded by experience and age, as well as work materials and studios. They were able to freely develop their artistic talents and therefore did not have any teaching responsibilities.

The management of the Darmstadt Artists' Colony was passed to the architect and designer **JOSEPH MARIA OLBRICH**, who until then was based in Vienna.[10] He had caught the Grand Duke's attention with the building of the Vienna Secession, which had been completed the previous year. This first exhibition hall presented the concept of the "white cube" for the first time in European architecture. This presented a new architectural approach free of historical reminiscences and was therefore exactly what the Grand Duke was looking for in relation to his artists' colony.

Olbrich's artistic development spans from the historic architecture of Vienna's Ringstraße designed by his teacher Carl von Hasenauer, his experiences in Italy and Tunisia during his study tour as winner of the Prix de Rome awarded by the Vienna Academy of Fine Arts, and his subsequent collaboration in the studio of Otto Wagner to the building of the Vienna Secession. In the design of this exhibition hall, which presents the white, smooth, rendered cube for the first time in Europe, Olbrich was inspired by his travel experiences to Sidi Bou Said, Tunisia, where he stayed in the spring of 1894, and which are recorded in numerous sketches. These modest, cubic, smoothly plastered, simple houses with few openings left a lasting impression on him.



107.1 Joseph Maria Olbrich, Sidi Bou Said, 4th Book of Sketches, Tunis 3.–9.5.1894, watercolour

Other founding **MEMBERS OF THE DARMSTADT ARTISTS' COLONY** were the artists Peter Behrens, Paul Bürck, Rudolf Bosselt, Hans Christiansen, Ludwig Habich and Patriz Huber, who were all personally chosen by the Grand Duke. In 1899, 33-year old Christiansen, who came to Darmstadt from Paris, was the oldest founding member of the Darmstadt Artists' Colony; 20-year old Bürck, educated at the Applied Arts School in Munich, and 21-year old Huber from Stuttgart, educated at the School of Applied Arts in Mainz and Munich, were the youngest. At 31, the Grand Duke was still a young man himself. He had faith in these young, almost youthful artists. They were expected to meet his expectations regarding innovation in art, architecture and applied arts. He thereby departed from the general tendency to rely on experienced specialists. The Grand Duke was a connoisseur of the current art scene. Only three years before, the magazine "Die Jugend", on which the name of the "Art Nouveau" (in German, "Jugendstil") art movement would subsequently be based, had been established in Munich. On 24 March 1900, during the laying of the cornerstone for the studio building where the artists would work together, he announced his wish regarding the founding of the Darmstadt Artists' Colony: **"MEIN HESSENLAND BLÜHE UND IN IHM DIE KUNST" ("MY HESSE COUNTRY SHALL FLOURISH AND IN IT, THE ARTS!")**

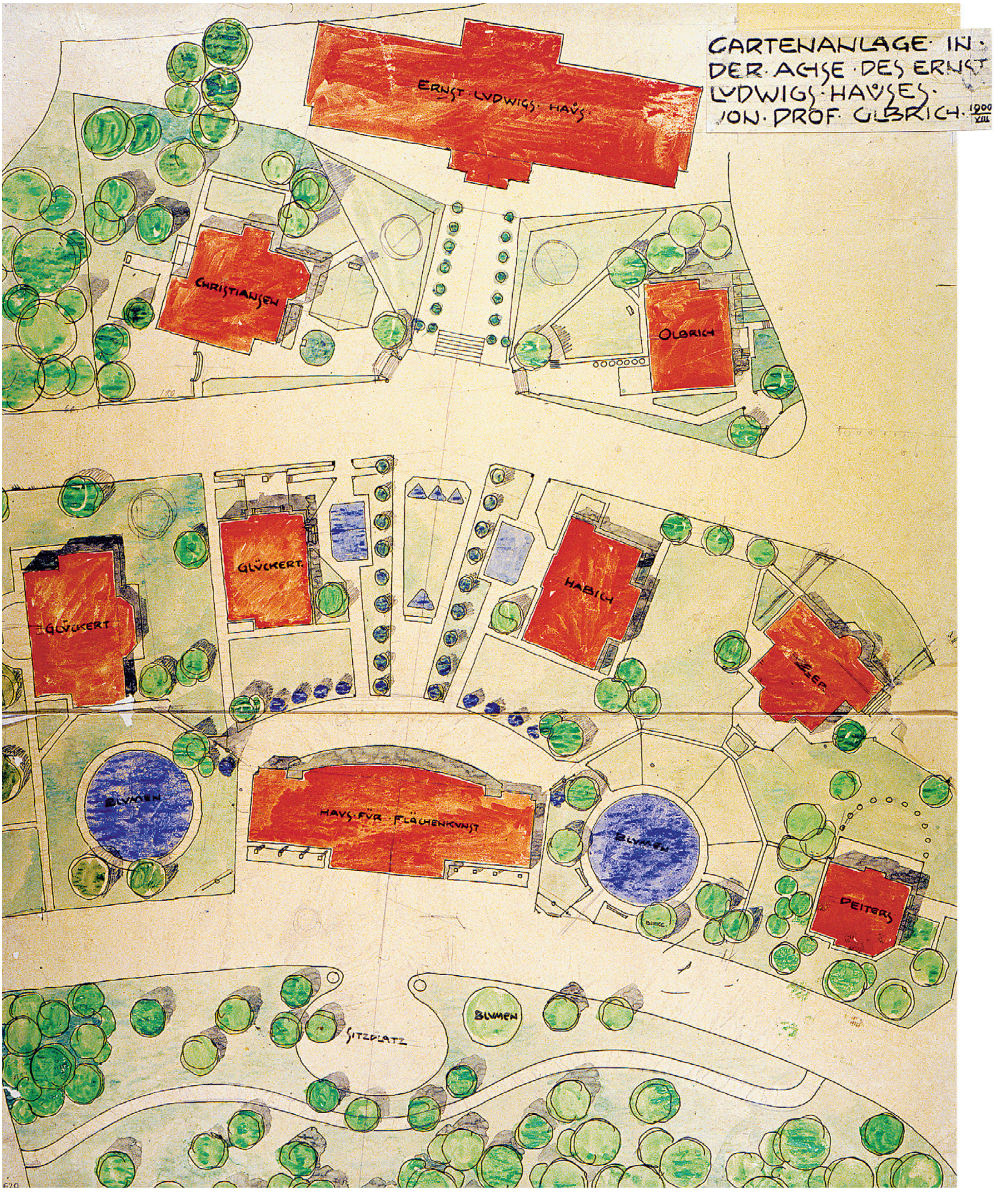
107.2 Artists Paul Bürck, Rudolf Bosselt, Hans Christiansen, Ludwig Habich, Peter Behrens and Patriz Huber in the garden of Prince Georg Palais, Darmstadt, 1899–1901, photograph

Unlike other artists' colonies during the period around 1900, the Darmstadt Artists' Colony was a group of artists which had been chosen and invited by a patron in accordance with his conceptions, not a voluntary association. The Grand Duke was deliberately looking for friction between the competing artists, in order to drive them to achieve their best. On the Darmstadt Artists' Colony, he wrote: "There were only about seven artists at any time, because this number proved to bring results. Fewer artists would not generate sufficient ambition and friction. More would lead to a lack of bonding. As soon as larger assignments came in, they were supposed to – if possible – help each other, which they did."[11]

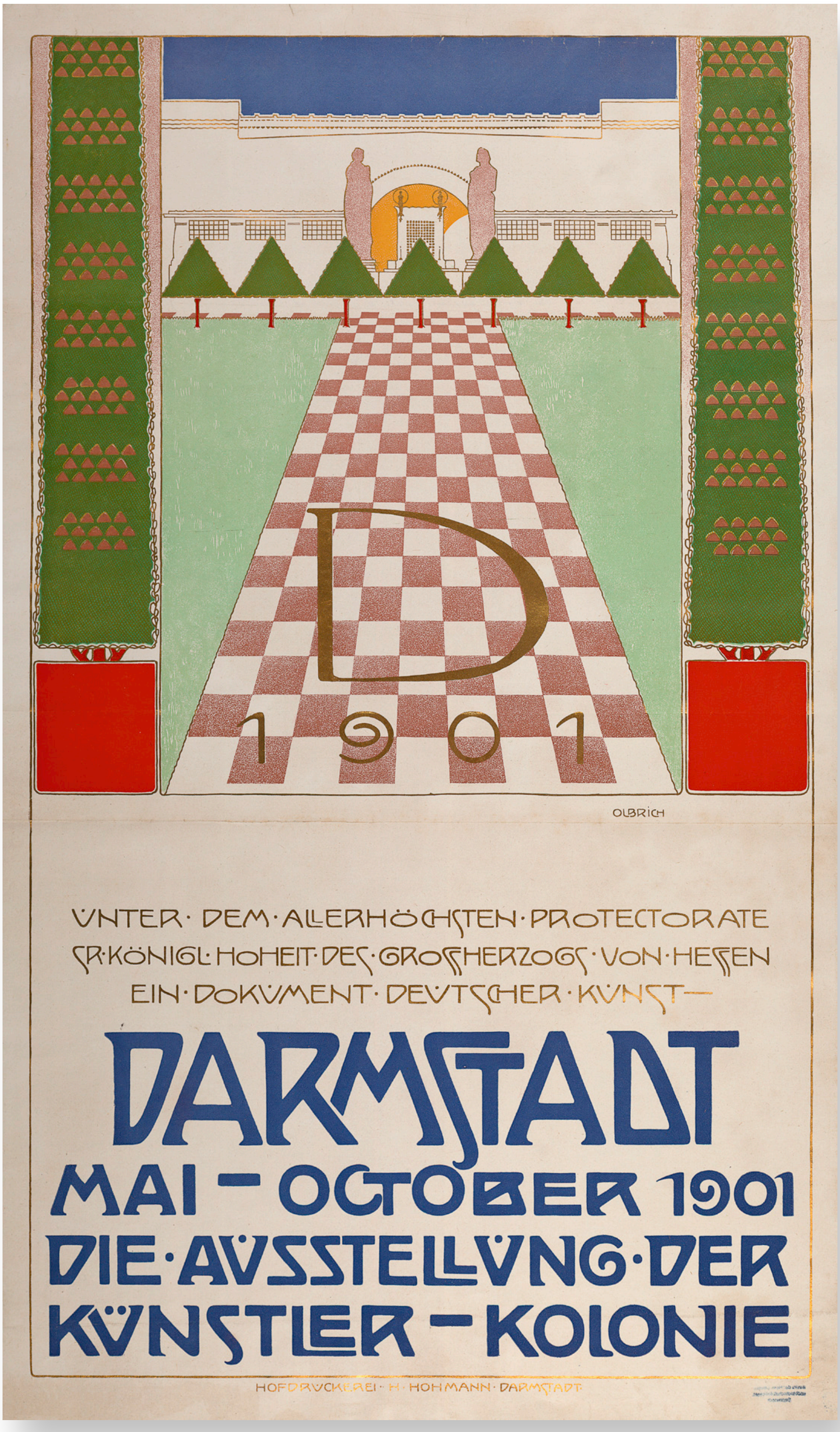
In 1899 the artists convened and worked in Prince George's Palace, located in the north-eastern corner of the Darmstadt park named Herrngarten, until the buildings on the Mathildenhöhe were ready for occupancy. In addition to the development of the designs for the buildings, the gardens and the facilities for the 1901 exhibition, designs for what was known as the **"DARMSTADT ROOM"** – which brought success to the Darmstadt Artists’ Colony at the Exposition Universelle in Paris in 1900 – were also developed there. With the furnishing of the Darmstadt Room, under the leadership of Joseph Maria Olbrich, the artists achieved the first presentation of their works, which received much attention on the international stage. The room created its own entity within the German arts and crafts section, unexpectedly achieving the greatest success in the entire exhibition. In the following years, the Artists’ Colony successfully participated in other exhibitions, such as the International Exhibition for Modern Decorative Arts in Turin in 1902, the Moscow International Exposition in 1902/03, the World’s Fair in St. Louis in 1904 and the World’s Fair in Brussels in 1910. The participation at these exhibitions strengthened the international reputation of Darmstadt Artists’ Colony, which quickly established itself within the art form.[12]

CONSTRUCTION BY THE DARMSTADT ARTISTS’ COLONY ON THE MATHILDENHÖHE

Immediately after his appointment in 1899, Olbrich began to redesign the eastern half of the southern slope of Mathildenhöhe. This was separated from the western part, which continued to be developed according to the urban design of Karl Hofmann, by a section of the English landscaped garden. Olbrich had the opportunity to apply his ideas, formulated in 1898, in the real world: “A city, we need to build an entire city! Anything else would be nothing! The government shall give us, […] a field, and we will create a world there. It means nothing to build merely a house. How can it be beautiful, if the one next to it is ugly? What good are three, five, ten beautiful houses, when the street is not beautiful, or if the plates are not beautiful? No – a field, there is no other way. […]. In the centre, however, like a temple in a holy grove, there will be a house of work, serving as both artists’ studio and craftsmen’s workshop, where the artist would always have the reassuring and organising craft, the craftsman always the liberating and cleansing art within him, until both would grow together to one single person! That is what we need.”[13] This comprehensive concept, formulated more than twenty years before the 1919 Bauhaus manifesto, forms the **NUCLEUS OF THE EXCEPTIONALLY SIGNIFICANT DEVELOPMENT OF ARCHITECTURE, URBAN DEVELOPMENT, APPLIED ARTS AND INDUSTRIAL DESIGN AT THE BEGINNING OF THE TWENTIETH CENTURY**. It also includes, in particular, the new redefinition between artist and craftsman. For centuries, artists and architects had enjoyed an artistic education as pupils of a master, to train pupils themselves as masters after travelling and apprenticeship. Only the introduction of academic standards during the nineteenth century resulted in a clear division between craftsmen and academically educated artists. In the view of many contemporaries, this led to a significant deterioration of the architectural and artistic performances until the end of the nineteenth century. It was therefore Olbrich’s fervent wish to overcome this.


GARTENANLAGE · IN · DER · ACHSE · DES · ERNST LUDWIGS · HAUSES · VON · PROF · OLBRICH · 1900 VIII
ERNST · LUDWIGS · HAUS
CHRISTIANSEN
OLBRICH
GLÜCKERT.
GLÜCKERT
HABICH
BLUMEN
HAUS · FÜR · FLÄCHENKUNST
BLUMEN
BIRKE.
DEITERS
BLUMEN
SITZPLATZ

109.1 Joseph Maria Olbrich, Location map of the building development of the eastern part of the southern slope of Mathildenhöhe, named: "Gartenanlage in der Achse des Ernst Ludwig Hauses von Prof. Olbrich, VIII 1900"


D
1901
OLBRICH
VNTER · DEM · ALLERHÖCHSTEN · PROTECTORATE
SR · KÖNIGL · HOHEIT · DES · GROSSHERZOGS · VON · HESSEN
EIN · DOKVMENT · DEVTSCHER · KVNST —
DARMSTADT
MAI – OCTOBER 1901
DIE · AVSSTELLVNG · DER
KVNSTLER – KOLONIE
HOFDRVCKEREI · H · HOHMANN · DARMSTADT

110.1 Joseph Maria Olbrich, exhibition poster, Darmstadt, 1901

His fulfilment from 1899 onwards in the founding of the Darmstadt Artists' Colony, initiated and sponsored by the Grand Duke Ernst Ludwig of Hesse and by Rhine, was one of the most significant, internationally effective strategic steps in the recent history of art, architecture and design. The Darmstadt Artists' Colony was the initial impulse of the fundamental restoration of art, architecture, applied arts and industrial design of the twentieth century emanating from Germany; the Bauhaus, established in 1919, is its immediate successor. Its founding manifesto states: "Architects, sculptors, painters, we all must return to the craft! Because art is not a profession. There is no difference in the artist's and craftsman's nature. (...) Let us therefore form a new guild of craftsmen without class-dividing pretension, which tried to build an arrogant wall between craftsmen and artists!"[14]

From Olbrich's visions of their realisation at Mathildenhöhe, there is a direct line to the best-known school of arts of the twentieth century, architecturally manifested in Walter Gropius' construction of the Bauhaus and the associated artists' houses in Dessau.[15]
In his urban design for the first Artists' Colony exhibition in 1901, Olbrich modified Hofmann's design at three points: he changed the position of the studio building, called "artists' residence" on Hofmann's plan, the subsequent Ernst Ludwig House, and from its central portal, he placed a central axis vertically to the bottom of the hill, where he erected the temporary building for Planar Art in 1900/01. While the studio building and the open staircase leading to it above Alexandraweg were conserved in situ, its extension down to Prinz-Christians-Weg was removed just after the end of the 1901 exhibition. Since then, private gardens belonging to the individual residential buildings are in its place. The third deviation from Hofmann's plan is the development of the land on the northern side of Alexandraweg with one artist's villa on each side of the central axis.

THE FIRST EXHIBITION OF THE DARMSTADT ARTISTS' COLONY 1901

In 1901, the Darmstadt Artists' Colony presented the **WORLDWIDE FIRST PERMANENT EXHIBITION OF MODERN INTERNATIONAL ARCHITECTURE** titled "A Document of German Art". The underlying exhibition concept of fully furnished homes that were open to the public during the exhibitions, and subsequently served as homes, was called the **"DARMSTADT PRINCIPLE"** by Georg Fuchs in 1902.[16]

In the first exhibition of the Darmstadt Artists' Colony on the Mathildenhöhe, upper-middle-class living was the focus. It was presented to the public in the form of seven exemplary homes complete with artistic and decorative furnishings. This also included an extensive high-quality landscape design of the whole Mathildenhöhe featuring decorative elements and sculptures.

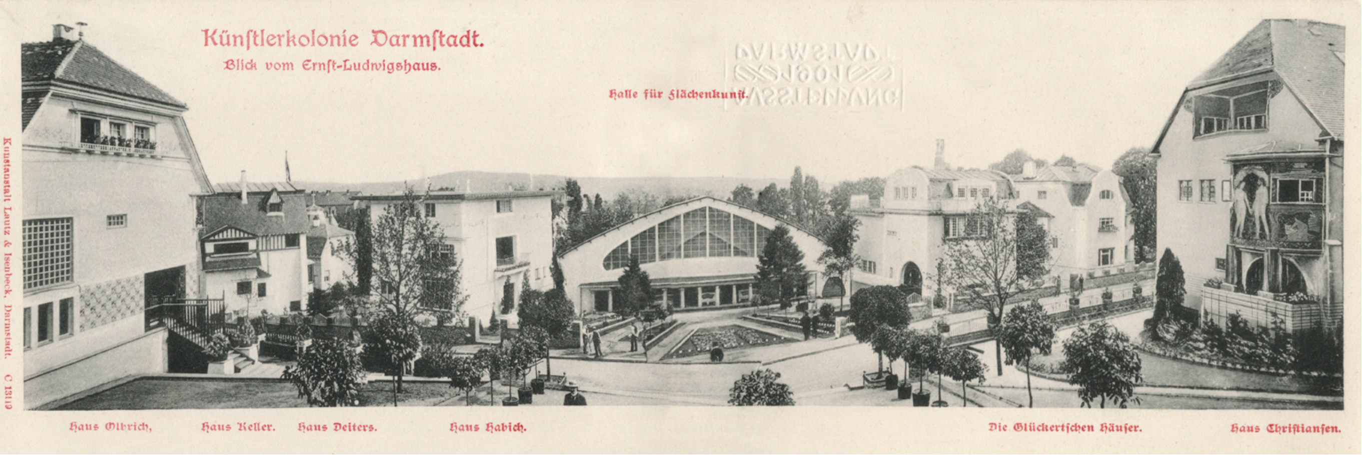
Within the group of the residential buildings, by creating three **ARTIST'S HOUSES**, for the sculptor Ludwig Habich, the painter Hans Christiansen, and himself, Olbrich took up an intensively discussed topic, for which many respected solutions have been offered over the years by important architects such as Frank Lloyd Wright, Victor Horta, and Henry van de Velde. Artists' houses were deemed to be combinations for living and working, they therefore provided studio spaces along with the usual living areas and utility rooms. Olbrich presented exemplary buildings for artists working in three principal categories: for a painter, a sculptor, and an architect/designer. His solutions took into account the requirements for space and light in respect of artists' workplaces, therefore the studio is located at the northern side of the house, where large windows provide a uniform and generous amount of glare-free light.

On both sides of the central middle axis positioned vertically to the hill, residential buildings were constructed in 1900/01 in accordance with Olbrich's design: north of Alexandraweg artists' houses were built for Olbrich and Christiansen, and, to the south, the Habich House as well as homes for other important personalities closely connected to the Artists' Colony were constructed. Among these houses the two buildings of furniture manufacturer Julius Glückert stand out who, with what is known as the Small Glückert House, created a home with auxiliary structures for himself and his wife, as well as a large residential building serving as a **SHOW ROOM BUILDING**, known as the Large Glückert House. The Executive Secretary of the Darmstadt Artists' Colony, Wilhelm Deiters, had a home built and furnished at the corner of Mathildenhöhweg / Prinz-Christian-Weg.

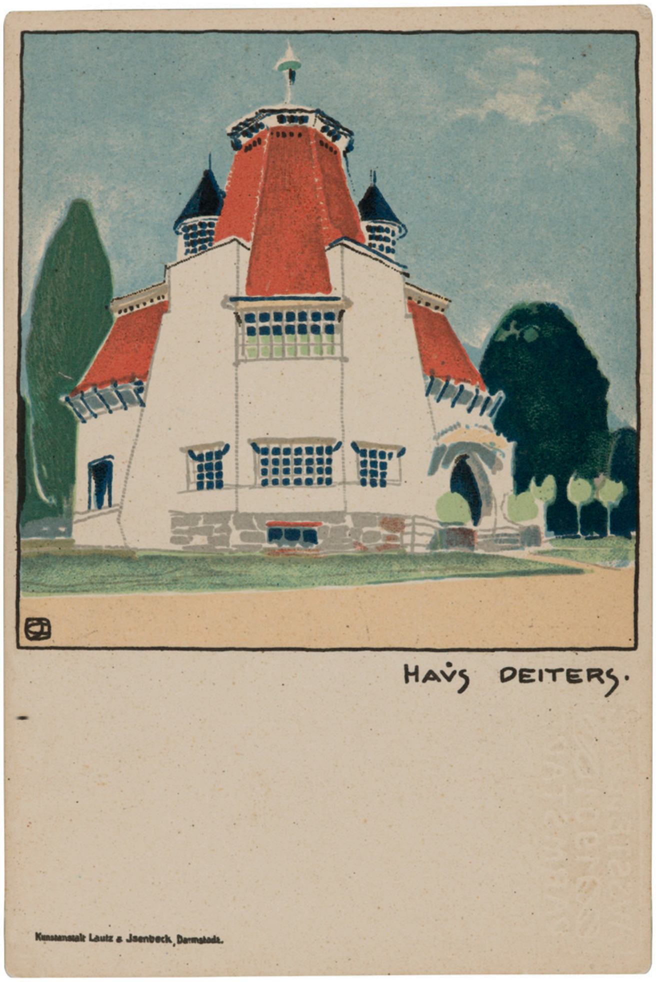
For the 1901 exhibition, the graphic artist Peter Behrens was the only one, besides Olbrich, who designed his house and garden, as well as the interior fittings, himself. It is located west of the Large Glückert House on a plot below the Russian Chapel.

For the very young artists Bürck and Huber, who were unable to afford to build their own homes despite the favourable conditions provided by the Grand Duke, living accommodations were offered in the studio building. The central building of the 1901 Darmstadt Artists' Colony exhibition was the **STUDIO BUILDING** at the edge of the hill, called **ERNST LUDWIG HOUSE**, named after the initiator and protector of the Artists' Colony. This is where the studios of the seven founding members of the Artists' Colony were located in 1901. It marks the northern end of the middle axle of the buildings of the Darmstadt Artists' Colony, positioned vertically to the hill. Steep stairways lead up from the south, starting at the temporary House for Planar Art, uphill to the main portal, which is formed like an omega arch.

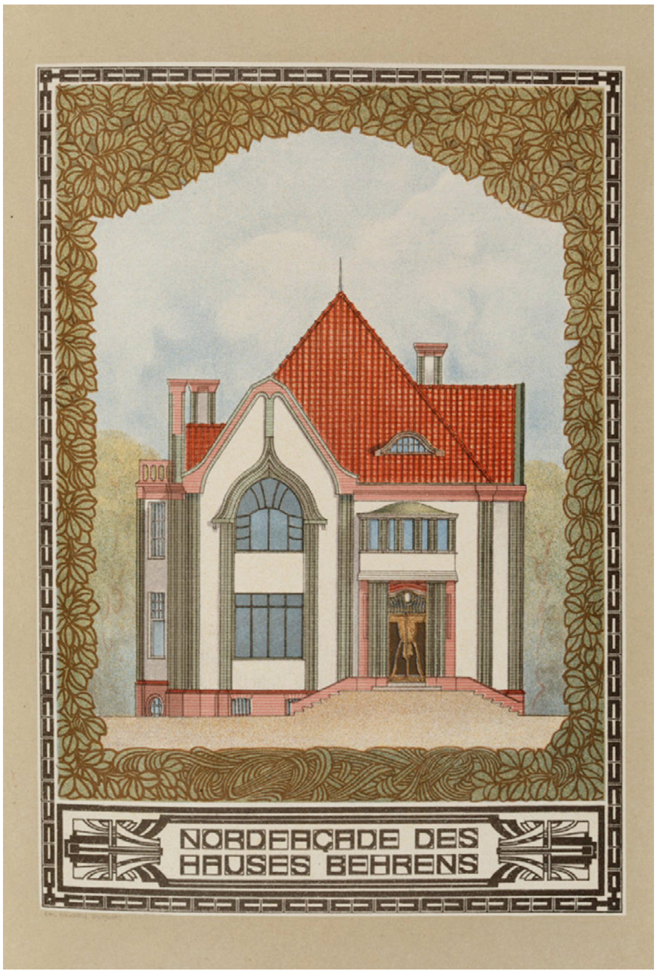
On 15 May 1901, the first Darmstadt Artists' Colony exhibition was opened on the steps between Alexandraweg and the Ernst Ludwig House's ome-


Künſtlerkolonie Darmſtadt.
Blick vom Ernſt-Ludwigshaus.
Halle für Flächenkunſt.
Kunstanstalt Lautz & Isenbeck, Darmstadt. C 13119
Haus Olbrich,
Haus Keller.
Haus Deiters.
Haus Habich.
Die Glückertſchen Häuſer.
Haus Chriſtianſen.

113.1 View from Ernst Ludwig House to the temporary House for Planar Art and to the Artists' Houses of the Darmstadt Artists' Colony, 1901, postcard

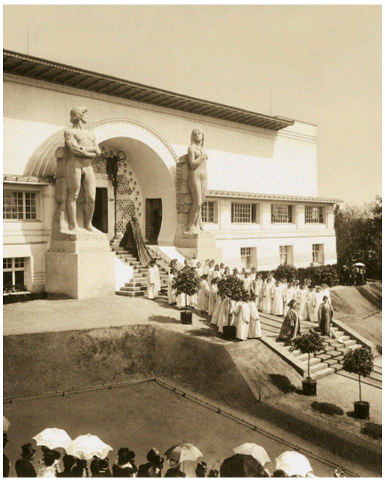

HAVS DEITERS.
Kunstanstalt Lautz & Isenbeck, Darmstadt.

113.2 Joseph Maria Olbrich, Deiters House, 1901, postcard


NORDFAÇADE DES HAUSES BEHRENS

113.3 Peter Behrens, north facade of the Behrens House, 1901, lithograph ga portal with the opening play "Das Zeichen" ("The Sign"). This musical play was conceived by Artists' Colony member Peter Behrens with music by Willem de Haan and texts by Georg Fuchs. The central figure of this play was named "Proclaimer" and he presented a crystal to the Grand Duke as a symbol of the "new era".

A series of temporary buildings, also designed by Olbrich and removed after the exhibition, were also part of the exhibition. These temporary structures included the spectacular entrance building, the Flower House positioned on a slope, a restaurant in the Plane Tree Grove, a playhouse theatre, stalls for the sale of postcards, as well as the House for Planar Art, built at the southern end of the central middle axis.



114.1 Opening of the first Darmstadt Artists' Colony exhibition in 1901 with the play "Das Zeichen" ("The Sign"), detail, photo 1901

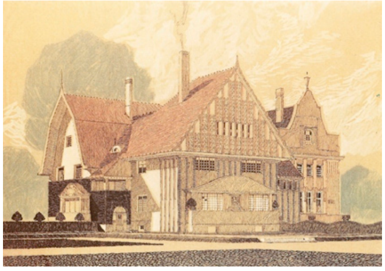
In summary, the first exhibition by the Darmstadt Artists' Colony, with its constellation of a studio building and completely furnished artist houses, constituted a sensational innovation and increased awareness of the Artists' Colony on the Mathildenhöhe Darmstadt as a type of brand firmly in the minds of the international art public. As the first permanent international building exhibition, it became the starting point of numerous others, starting with the later exhibitions held on the Mathildenhöhe Darmstadt in 1904, 1908 and 1914, the Werkbund exhibitions in Cologne in 1914, Stuttgart 1927, Breslau 1929, Vienna 1932, the Constructa in Hannover in 1951, Interbau in Berlin 1957, and the IBA in Berlin in 1987, to name but a few.[17]

Despite their individuality, the buildings of the first Darmstadt Artists' Colony exhibition clearly form a harmonious ensemble that laid the foundation for the Mathildenhöhe's corporate identity. It was also a great success in terms of visitor numbers, catalogue sales, national and international reports in newspapers and magazines as well as raising the status of the City and the Grand Duke. Only the expectations regarding the sales of the products of the Artists' Colony were not met. It closed with a financial deficit.

THE SECOND EXHIBITION OF THE DARMSTADT ARTISTS’ COLONY 1904

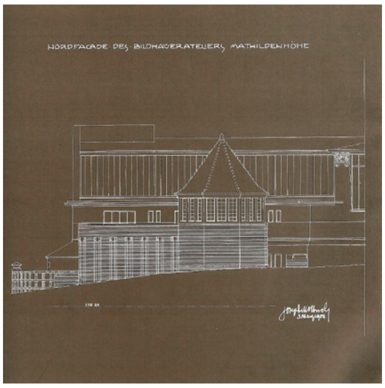
During 1902, there were already such major disagreements between the artists that five of the seven founding members left the Colony by 1903. This included **PETER BEHRENS**, the only member who had designed his own house on the Mathildenhöhe, apart from Olbrich. He took a lot of inspiration from Darmstadt with him and used it in his later works. In 1907, after his appointment as Creative Advisor to Allgemeine Elektrizitätsgesellschaft (AEG) with its headquarters in Berlin, and with his designs for posters, typography, product design, street lamps, and pioneering factory buildings of AEG in Berlin, Behrens developed a comprehensive corporate design for the international company, which informs our understanding of corporate identity today. In his designs, Behrens picked up on the Darmstadt works of Olbrich for the textile manufacturer Stade and developed these further. Walter Gropius, Ludwig Mies van der Rohe, Adolf Meyer, Le Corbusier and others worked in his Berlin office from 1908 onwards; these architects became important personalities in the development of modern architecture after the First World War, and, with the exception of Le Corbusier, all taught at the Bauhaus.
After the departure of the five founding members, the Grand Duke appointed other artists: Daniel Greiner, Paul Haustein and Johann Vincenz Cissarz. They presented their works, together with the remaining members of the first group – Olbrich and Habich – in the second exhibition of the Darmstadt Artists’ Colony in 1904. Again, the focus was on modern living. This time, however, multiple-family housing on a small property was emphasised.

Olbrich designed the **THREE HOUSE GROUP**, a property in triangular form at the corner of Stiftsstraße / Prinz-Christians-Weg.[18] This was done by utilising a standardised layout, which he mirrored and turned, to obtain an overall complex created from three single-family houses. Joint walls were supposed to save building costs, the different forms and materials of the facades were intended to facilitate a clear distinction between the individual houses, while visually interlocking them at the same time. Olbrich enabled the three parties to live undisturbed despite the small private properties allocated to each house. The Three House Group was intended to appeal to a clientele that was unable to afford the construction of a large villa, as represented by the houses in the 1901 exhibition. For the purpose of the exhibition, the Three House Group was also fully equipped with everyday objects designed by the members of the Darmstadt Artists’ Colony and opened to the public. The most eastern house located is the Grey House, which, after the exhibition, was occupied by the Grand-Ducal Court Chaplain, Ludwig Ehrhardt, who moved in on 10 October 1904. The builder of this house was the Grand Duke himself. For several years, he was even registered as the owner in the directory. The other houses, the Blue House and the Corner House, were subsequently occupied by private persons.



115.1 Joseph Maria Olbrich, Three House Group, 1904, postcard

Artist collaboration in the Ernst Ludwig House, opened in 1901, proved difficult and conflictual, due to the different requirements and working methods of the various art forms being carried out in open-plan studios. **SCULPTOR STUDIOS** were added at the northeast corner of the Ernst Ludwig House for the second Darmstadt Artist's Colony exhibition in 1904.

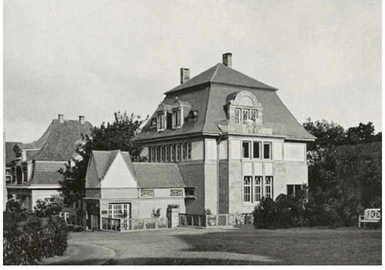


116.1 Joseph Maria Olbrich, north facade of the Sculptor Studio Mathildenhöhe, 1904, brownprint

The exhibition was also supplemented by temporary buildings. An open concert hall and five pavilions were constructed in a large park area below the Behrens House. Following the experiences from 1901, the Grand Duke himself assumed the financial risk of the second exhibition. This exhibition, however, generated a surplus of more than 4,000 Marks.[19] More personnel changes occurred over the subsequent years. Some artists left the Artists' Colony, others were called to it. Significant new members included the sculptor Bernhard Hoetger, the ceramist Jacob Julius Scharvogel, and architect **ALBIN MÜLLER**.

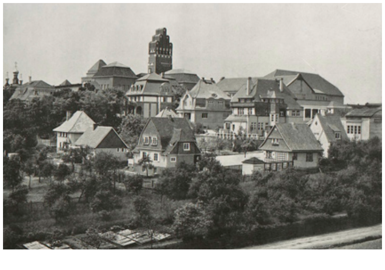
THE HESSIAN STATE EXHIBITION OF FINE AND APPLIED ARTS 1908

The next large exhibition on the Mathildenhöhe took place in 1908: the "Hessian State Exhibition of Fine and Applied Arts". The preparations for this exhibition lasted several years. As a condition for the necessary state funding, all art forms had to be given "free rein to compete".[20] It was, after all, a competitive show of art and architecture in the Grand Duchy of Hesse. Consequently, the artists of the Darmstadt Artists' Colony, alongside other artists in Hesse, participated in the building projects always including complete interior furnishings. The exhibition thus continued the distinct character of the previous exhibitions on the Mathildenhöhe featuring fully furnished living environments.[21] Since 1899, the west side of the southern slope has been developed and furnished with homes by architects following other creative ideas and styles, including, among others, historicism, traditional styles, and a country house style. In 1908, various architects dealt with housing construction, which was also a central topic at the Hessian State Exhibition. In terms of building typologies, two types of housing were realised: the **UPPER-CLASS VILLA** and the **WORKMAN'S COTTAGE**.

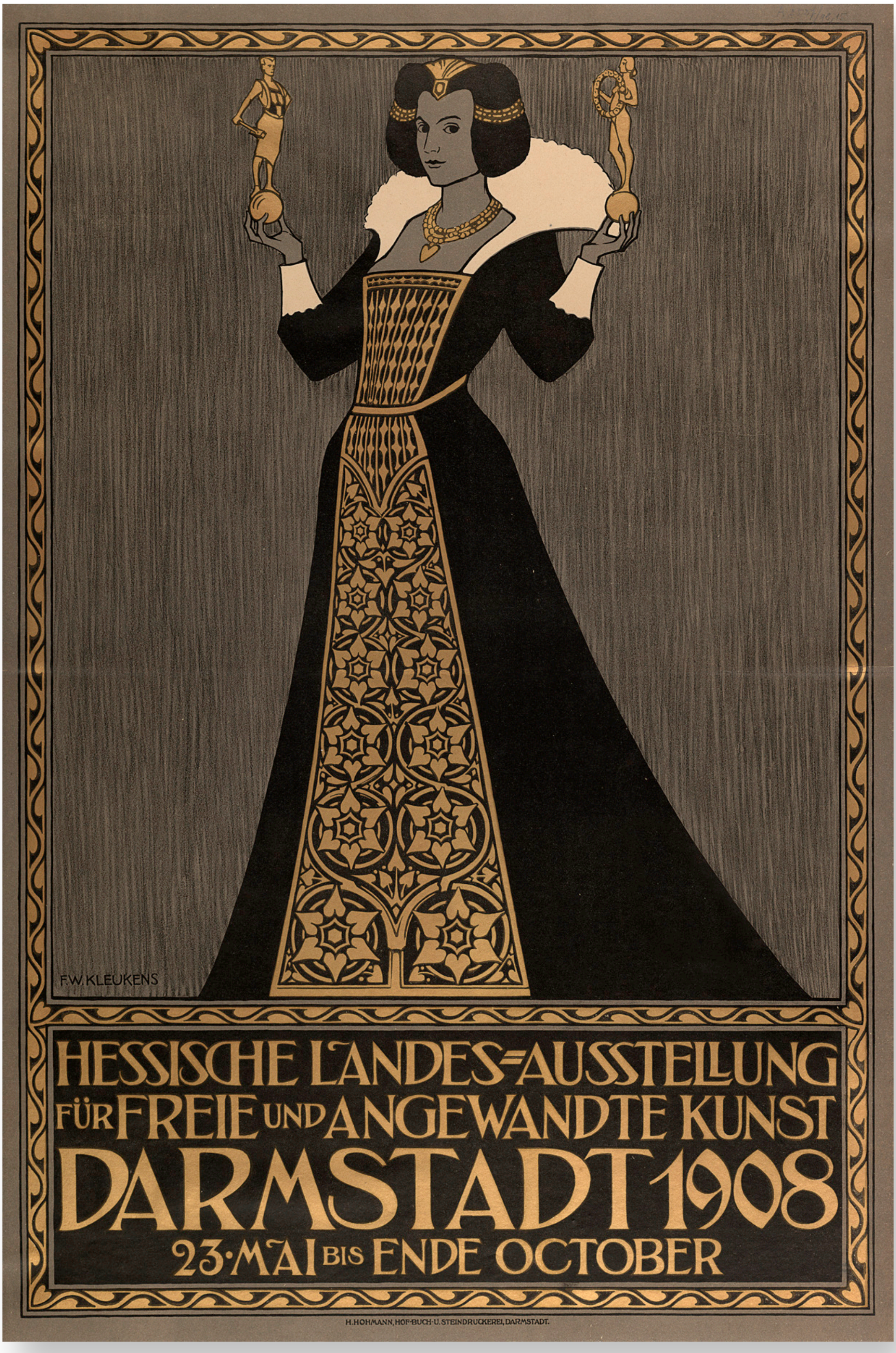


116.2 Joseph Maria Olbrich, Upper Hessian House, photo 1908

Joseph Maria Olbrich, Johann Christoph Gewinn and Konrad Sutter were building upper-class villas on Olbrichweg. Olbrich's "**UPPER HESSIAN HOUSE"** was constructed on behalf of the Society for Upper Hessian Tradesmen. The furnishings presented inside the house during the exhibition were all manufactured by companies and craftsmen from Upper Hesse. A **TEMPORARY SMALL HOUSING** estate was added east of the three villas. This estate consisted of six exemplary **WORKMAN'S COTTAGES** in accordance with the plans of Hessian architects, built on behalf of the "Ernst-Ludwig-Verein, Zentralverein für die Errichtung billiger Wohnungen" (Central association for the construction of cheap housing).



116.3 Exhibition of Workman's Cottage on the Mathildenhöhe, 1908, postcard


F.W. KLEUKENS
HESSISCHE LANDES-AUSSTELLUNG
FÜR FREIE UND ANGEWANDTE KUNST
DARMSTADT 1908
23·MAI BIS ENDE OCTOBER
H.HOHMANN, HOF-BUCH-U. STEINDRUCKEREI, DARMSTADT.

117.1 Friedrich Wilhelm Kleukens, poster of the Hessian State Exhibition of Fine and Applied Arts, Darmstadt 1908

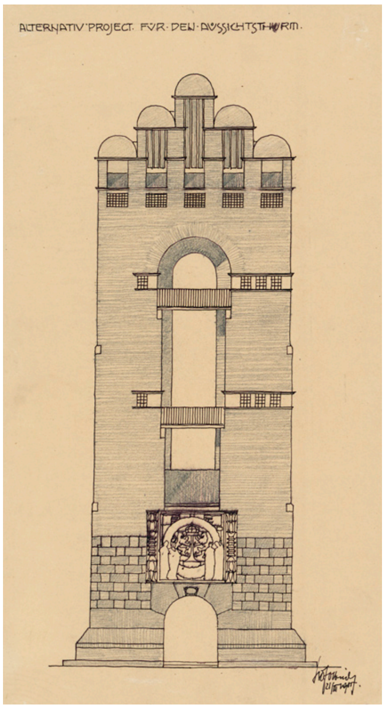
Its specifications were: the Workman's Cottages must contain at least three living areas, they must be built with indigenous building materials and be fully furnished. The maximum specified costs were 4,000 Marks for the one-family house, 7,200 Marks for the two-family house and 1,000 Marks for the interior.[22] Houses designed and furnished in a large stylistic variety by Joseph Maria Olbrich, Arthur Wienkoop, Josef Rings, Georg Metzendorf, Ludwig Mahr and Heinrich Walbe were removed after the exhibition ended. Only three of them, the Metzendorf, Wienkoop and Mahr Houses, were reconstructed elsewhere.

The 1908 exhibition pursued further objectives beyond the topic of modern living: increasing the visibility of the Mathildenhöhe, presenting the Grand Duke with the **WEDDING TOWER** as a wedding present on the occasion of his second marriage to Eleonore zu Solms-Hohensolms-Lich, and creating new, spacious exhibition opportunities. In all this, with the **EXHIBITION HALL** and the Wedding Tower designed by Joseph Maria Olbrich, the exhibition was a success.[23]

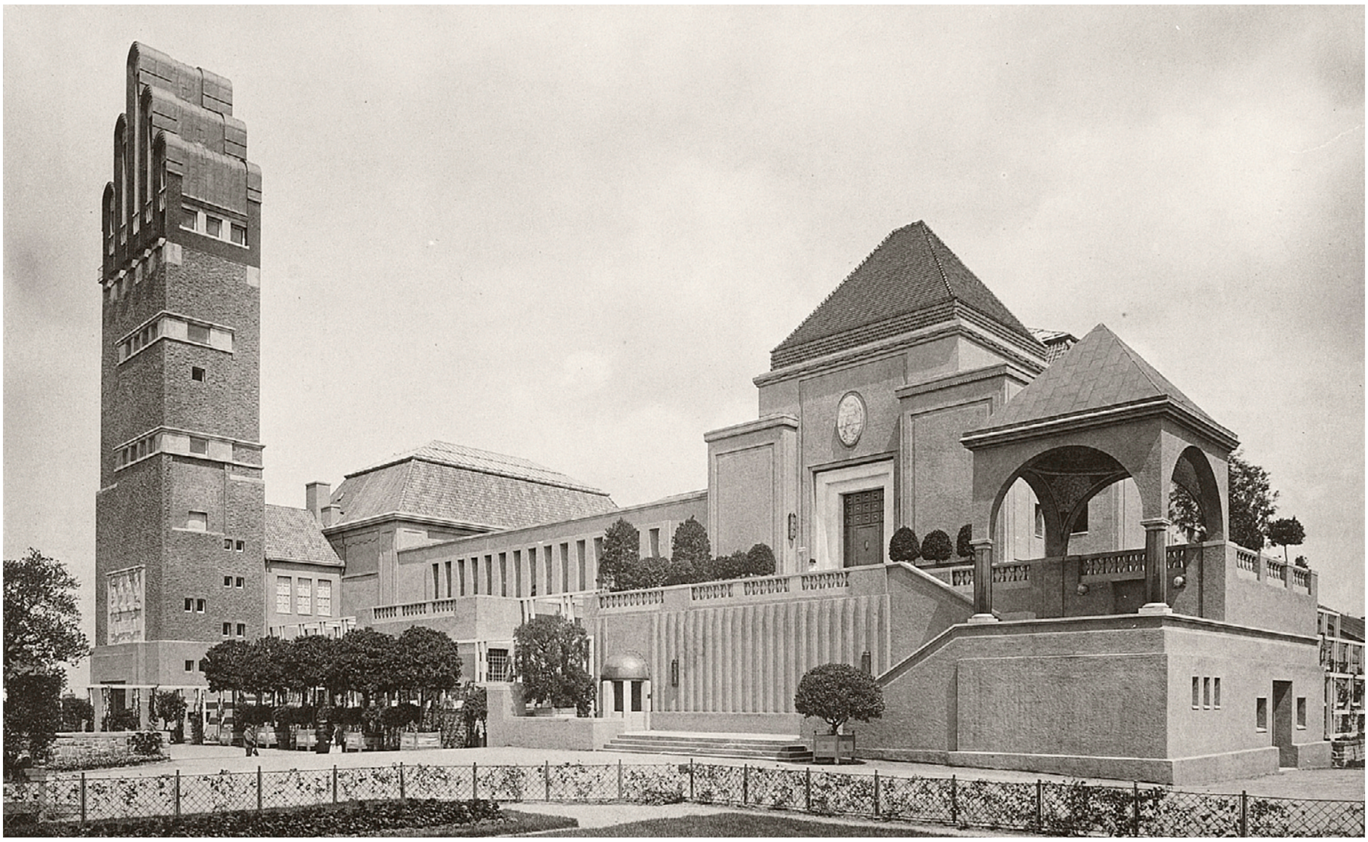
118.1 Jospeh Maria Olbrich, Opel Workman's Cottage, view from south-west, Darmstadt, photo 1908

Olbrich designed a whole series of viewing towers as early as 1900, not all of which, however, were built.[24] The objective from the start was to provide the Mathildenhöhe with a ‘crown’ to make an impression on the City by means of a tower. When the City decided to give the Grand Duke an exhibition tower for his wedding, the moment had come: the tower and the accompanying Exhibition Hall were constructed.

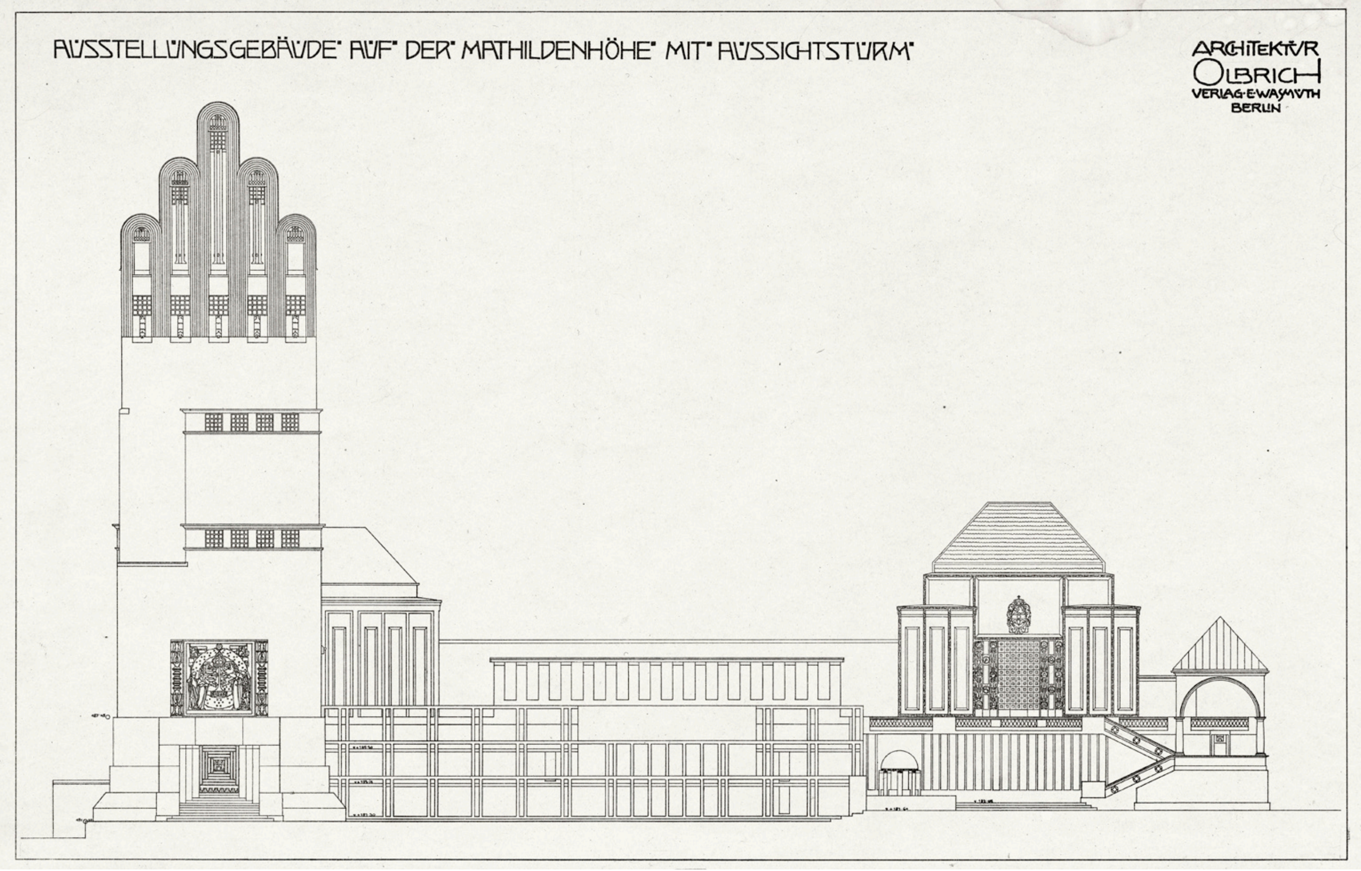
As early as 1908, the Wedding Tower and the Exhibition Hall ensemble was likened to the **ACROPOLIS**: “OLBRICH's construction will not only draw attention to its content, which, with its various elements […], crowns the exhibition hill like an acropolis. It should be noted how the building is connected with the lower lying terrain, how the individual structures are fitting together, how the tower jumps out of the structure, which contours are revealed, how the details are designed […].”[25] The innovative form of the tower, opened in 1908 with its striking design features – the massive shaft with its rough tiled areas, the asymmetrically arranged line of windows which extend around the corners, as well as the tower with its staggered round arches – is so memorable, that it became the unmistakable landmark of the Mathildenhöhe and to date remains the defining landmark of Darmstadt. The comparison with 240 other “Bismarck towers” that were contemporaneously constructed, in memory of the first Reich Chancellor, Otto von Bismarck, after his death in 1898, and which are characterised by a historical stylistic idiom, demonstrates how innovative and future-oriented the design by Olbrich is. In its innovative strength, the Wedding Tower alone can be likened to the Eiffel Tower, constructed by Gustave Eiffel on the occasion of the world exposition in 1889, which, however, is less influential in terms of historical construction than the Wedding Tower. This illustrates the use of a **LINE OF WINDOWS LEADING AROUND CORNERS** as well as the use of **OFFSET BRICKED IRON CLINKER** in the 1920s and during the period after the Second World War.



118.2 Joseph Maria Olbrich, Alternative Project for the Observation Tower, 1905/06



119.1 Exhibition Hall and Wedding Tower, photo 1908


AUSSTELLUNGSGEBÄUDE AUF DER MATHILDENHÖHE MIT AUSSICHTSTURM
ARCHITEKTUR
OLBRICH
VERLAG E. WASMUTH
BERLIN

119.2 Joseph Maria Olbrich, Exhibition Hall on the Mathildenhöhe with Observation Tower, elevation drawing, 1908

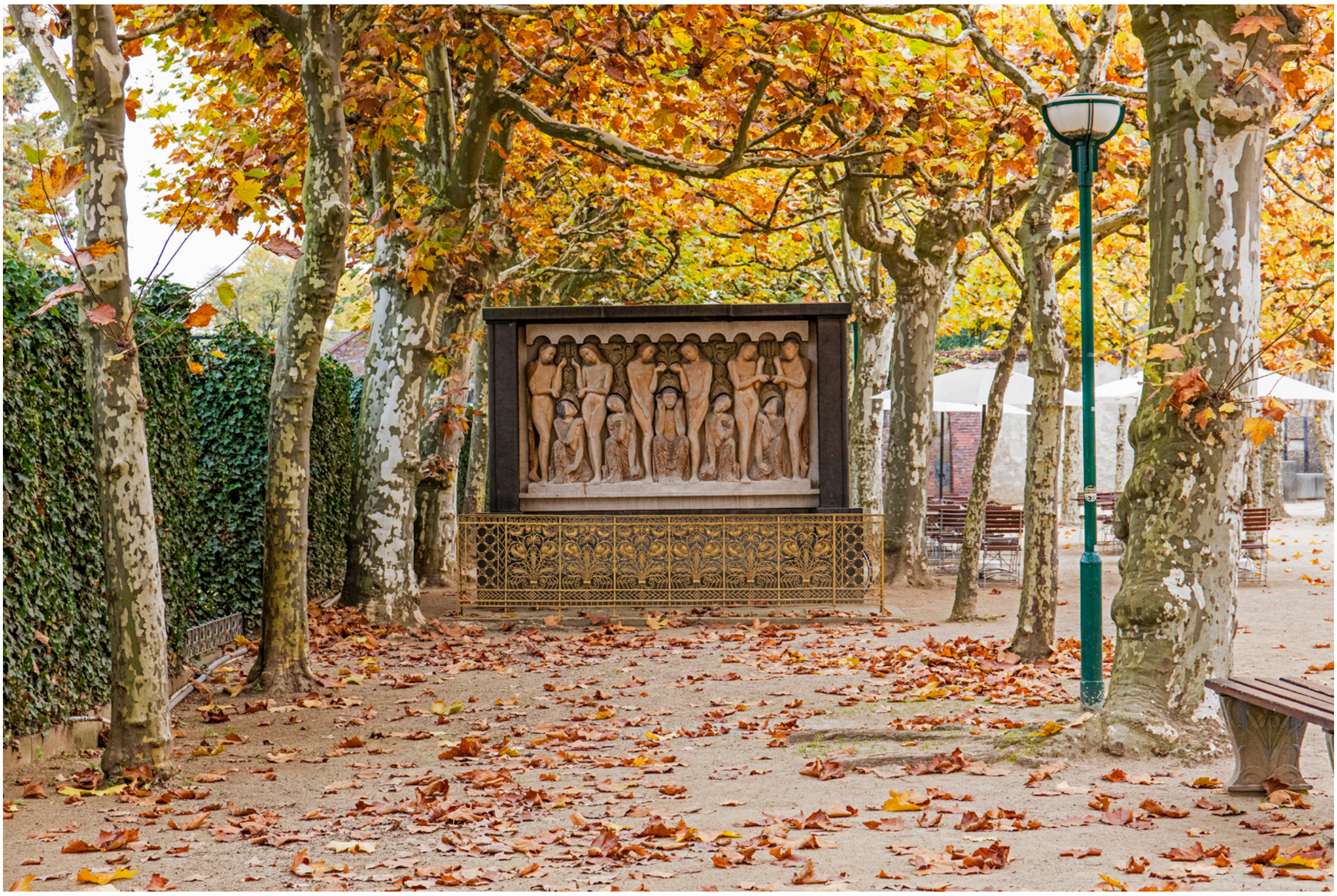
While the tower received its own foundation, the Exhibition Hall is set on the massive brick water reservoir dating back to 1877–80, which retained its function of supplying water to the city. The addition on top of the reservoir was made in the form of a three-wing complex around an open rose court used for the presentation of sculptures. In front of the west side, a wide viewing terrace remains, with a view of the city below and the Rhine Valley to the Taunus and the Donnersberg.

The 1908 exhibition was also supplemented by temporary buildings: on a property to the east of the Exhibition Hall, right across the street that is today called Olbrichweg, Albin Müller erected the temporary building for applied arts. He had won the competition for the exhibition design in 1906, which made him the new head of the Darmstadt Artists’ Colony. This temporary building was joined, to the east, by a similarly temporary building for architecture. Both were removed after the end of the exhibition. The 1908 exhibition ran from 23 May to 1 November. It generated an income surplus of 75,000 Marks.[26]

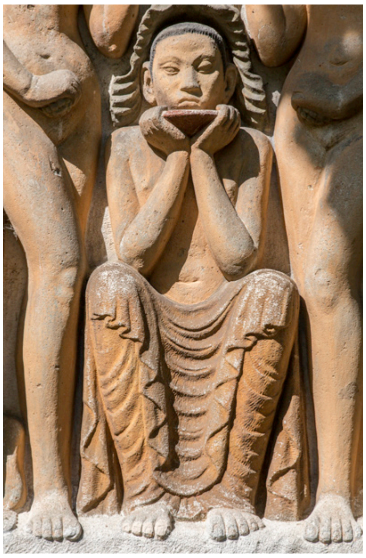
THE THIRD EXHIBITION OF THE DARMSTADT ARTISTS’ COLONY 1914

As in 1904, the Grand Duke again assumed the financial risk for the third Darmstadt Artists’ Colony exhibition on the Mathildenhöhe, which took place in 1914, according to his wishes, and opened on 16 May.[27] It was intended to remain open until October, but due to the involvement of the German Reich in the First World War, it was prematurely closed on 2 August 1914. It explored further the already existing developments on the Mathildenhöhe in artistic, garden planning and building typology terms. The oldest part of Mathildenhöhe, the **PLANE TREE GROVE**, was furnished with sculptures and reliefs by the sculptor **BERNHARD HOETGER**. He was a member of the Darmstadt Artists’ Colony from 1909, and realised his large-scale sculptural composition based on the theme of “Werden und Vergehen” (growth and decay) and thus dealt with European and non-European motifs, events and texts.

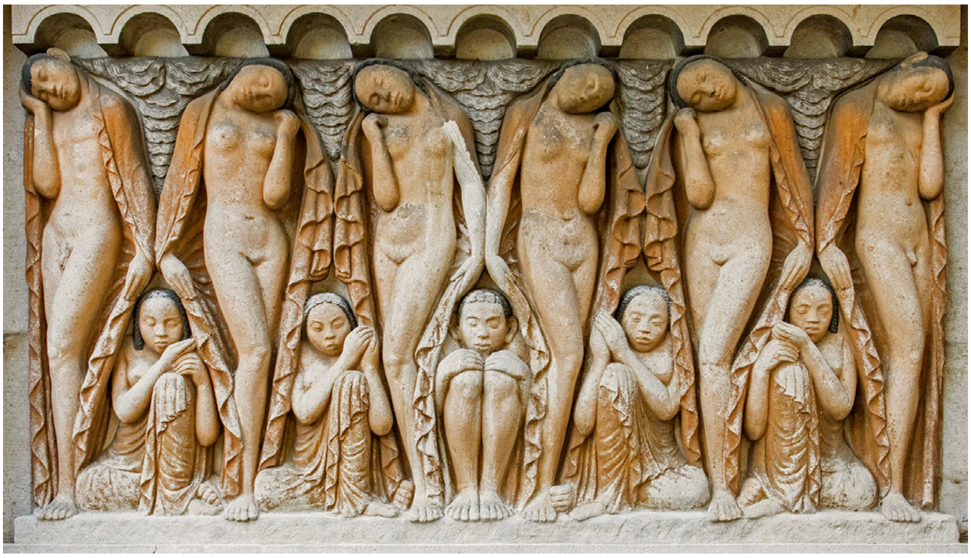
At the western side of the Russian Chapel, Albin Müller built a water basin that reflects the enchanting Russian revival building with its gilded onion domes and lace-like interrupted windboards while taking up its majolica features in the tiled floor of the basin. Müller’s intervention transformed the Russian Chapel into a spiritual point of departure for an ensemble whose centre constitutes the meeting of cultures. As a **PLACE OF UNIVERSAL SPIRITUALITY**, the Mathildenhöhe ensemble thematises buildings and sculptures as well as European and non-European cultures. On the eve of the First World War, a forum of the world’s religions was formed at Mathildenhöhe Darmstadt, the foundations of which were based on the Plane Tree Grove’s old Egyptian and Indian texts as well as a pantheist poem by Johann Wolfgang von Goethe.



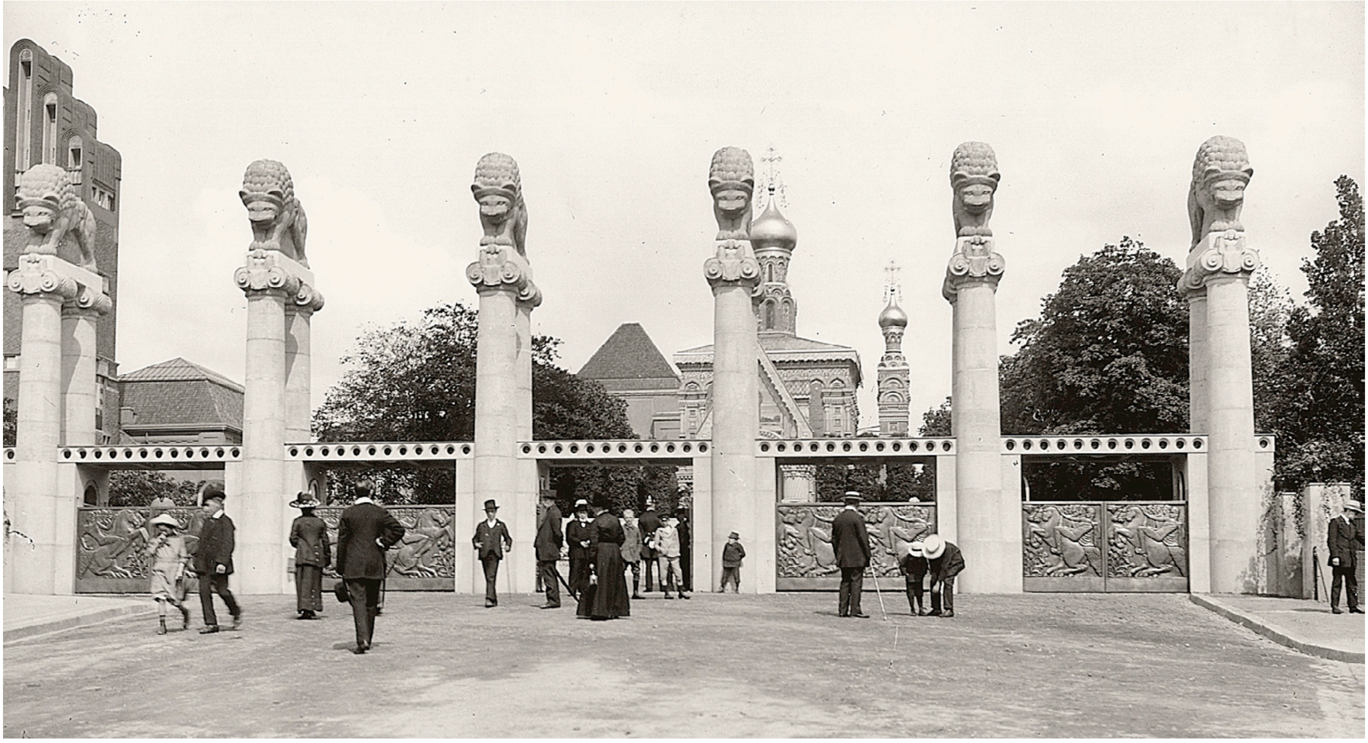
121.1 Bernhard Hoetger, Spring, 1913, stone relief, Plane Tree Grove, photo 2015



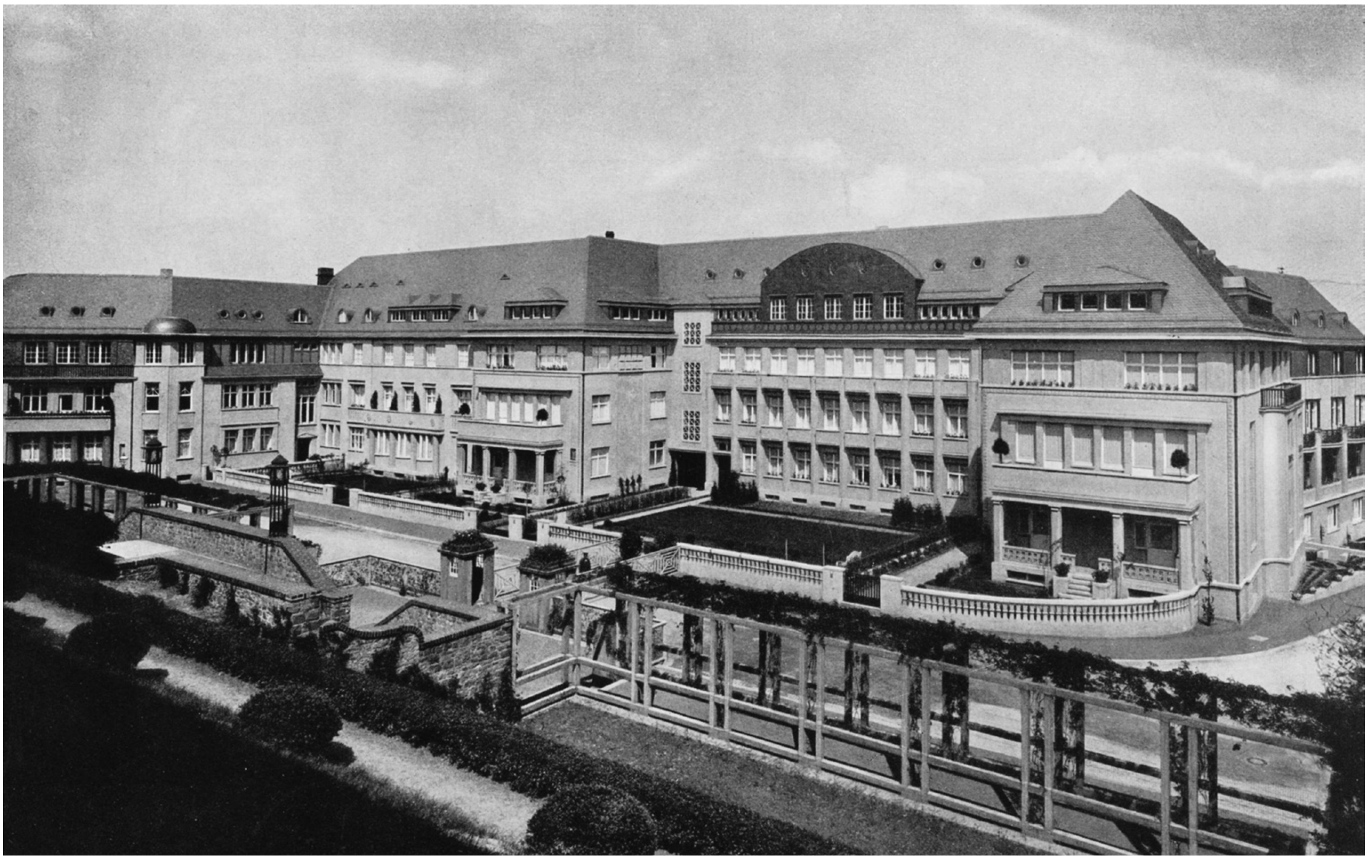
121.2 Bernhard Hoetger, Summer (detail), 1913, stone relief, Plane Tree Grove, photo 2018



121.3 Bernhard Hoetger, Sleep, 1913, stone relief, Plane Tree Grove, photo 2016



122.1 Albin Müller, Entrance Portal of the Darmstadt Artists’ Colony Exhibition, 1914, view from west, photo 1914



122.2 Albin Müller, Group of Tenement Houses, 1914, view from west, photo 1914

South of the Russian Chapel stands the Garden Pavilion, also known as the **"SWAN TEMPLE"**, designed by Albin Müller. Its columns and swan reliefs are all made of ceramic tiles, thus showing the various possibilities for design and use of structural ceramics.

MODERN LIVING was again the main focus of the 1914 exhibition. As in 1901, 1904 and 1908, the "Darmstadt Principle" was applied featuring modern living environments in newly-built, completely furnished housing structures. Multi-storey building as well as a holiday home, designed as a transportable wooden house, were exemplarily presented.

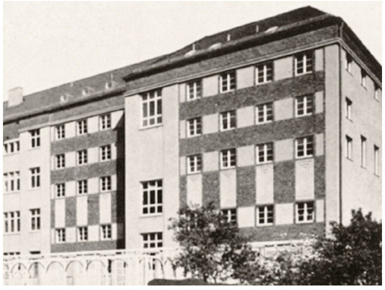
At the northeastern border of the Mathildenhöhe, Albin Müller erected the Group of Tenement Houses, consisting of eight tenement houses with three full storeys each, which surround the Wedding Tower and the Exhibition Hall in an agraffe-like manner. The apartments were designed for upper-middle-class urban tenants. They were furnished by members of the Darmstadt Artists' Colony in a functional and aesthetically high-quality manner. The participating artists included Edmund Körner, Emanuel Josef Margold, and Albin Müller, whose designs were implemented by firms in Darmstadt.

East of the Group of Tenement Houses, Müller added the five-storey **STUDIO BUILDING [1914]** with its studios lit via north-facing windows. This building become necessary because the Ernst Ludwig House, built in 1901, had become too small for the members of the Artists' Colony. The 1914 Studio Building's large studio windows are flush with the smooth exterior wall of the building, while the southern side with the recreational rooms have structured areas made of red and blue glazed tiles creating a striking graphic effect.

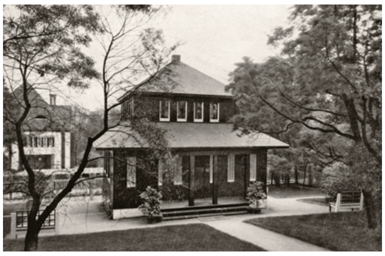
A comparison between the studio building by Olbrich and Müller demonstrates clearly the rapid architectural development unfolding on the Mathildenhöhe between 1900 and 1914 and continuing into the 1920s. It extends from Olbrich's 1901 Ernst Ludwig House which is characterised by the rich forms of the Vienna Secession in combination with motifs of North African architecture, on through the establishment of the Sculptor Studios of 1904 (where Olbrich mostly refrained from the use of decorations in his design and instead emphasised the character of the workshop by using unplastered brick walls with iron girders), to the functionalist studio construction of Müller in 1914. The latter points far into the 1920s, with its utilitarian facade constructions.

The Dismountable Holiday Home by Müller, presented on the southern slope, constituted the beginning of the development of standardised, pre-fabricated building elements, which became very important after the First World War, as this helped to alleviate the serious housing shortage.[28] The holiday home, consisting of pre-fabricated wooden elements, was a temporary building which was removed at the end of the exhibition, as were other temporary buildings such as the restaurant pavilion in the Plane Tree Grove and the Lion Gate, whose columns and crowning lions found alternative use elsewhere in Darmstadt.[29]

123.1 Albin Müller, Swan Temple, photo 2016



123.2 Albin Müller, Studio Building, photo 1914



123.3 Albin Müller, Dismountable Holiday Home, photo 1914

FURTHER DEVELOPMENT OF THE MATHILDENHÖHE AFTER THE END OF THE LAST ARTISTS’ COLONY EXHIBITION

The arrival of the war in August 1914 not only effected the closure of the exhibition, but it also heralded the end of the Darmstadt Artists’ Colony itself, as the Grand Duke was now focusing on the war, given his function as Supreme Commander of the Hessian troops. The artists were also enlisted into military service. Although the Artists’ Colony officially continued to exist until 1929, from 1914 onwards there was not sufficient strength and concentration for further work.[30]

During the 1920s, there were several large and highly respected exhibitions held in the Exhibition Hall: thus the Darmstadt Secession presented, as early as 1920, the exhibition “German Expressionism in Darmstadt 1920”, in the Mathildenhöhe’s Exhibition Hall, consisting of nearly 1,000 exhibits. The houses and apartments were occupied by private persons who were, by this time, only partially connected with the Darmstadt Artists’ Colony, such as Claire Olbrich, who continued to live in Olbrich House until 1941. Photographs of the Mathildenhöhe from this time show the buildings surrounded by lush nature. Also at this time, the Ernst Ludwig House served, among other things, as an architect’s office.[31]

During the Second World War, the Mathildenhöhe remained unscathed for quite some time. This changed during late summer in 1944, when the houses of Behrens, Christiansen, Habich, Keller and Olbrich dating back to 1901, the Three House Group built in 1904, the Exhibition Hall that was erected in 1908 and the Group of Tenement Houses built in 1914 were damaged, while buildings in their immediate vicinity, such as the Large and Small Glückert Houses, the Deiters House, the Wedding Tower, the two studio buildings and the Russian Chapel remained (almost) undamaged.

124.1 Mathildenhöhe, photo c. 1940

124.2 Pergola of the Exhibition Hall, photo c. 1940

MATHILDENHÖHE DARMSTADT IN THE SECOND HALF OF THE TWENTIETH CENTURY

During the course of the 1950s, some of the damaged buildings on the Mathildenhöhe were removed. This included the ruins of Albin Müller’s house next to the Plane Tree Grove, the Wagner-Gewin house, and two buildings which had been erected on the occasion of the first two Darmstadt Artists’ Colony exhibitions: the Grey House from the Three House Group built in 1904 and the house of Hans Christiansen built in 1901. Others were converted or rebuilt differently, thus demonstrating the necessity typical of the post-war era and the willingness to adapt the inventory to new uses. This included covering the open rose court of the Exhibition Hall to create a fourth exhibition hall in 1950/51, which was also used as conference room for the city council, and the addition of a connecting building between the Wedding Tower and the Exhibition Hall in 1959. In 1951 the City of Darmstadt was able to purchase the Ernst Ludwig House from the House of Hesse and convert it for use by the Academy of

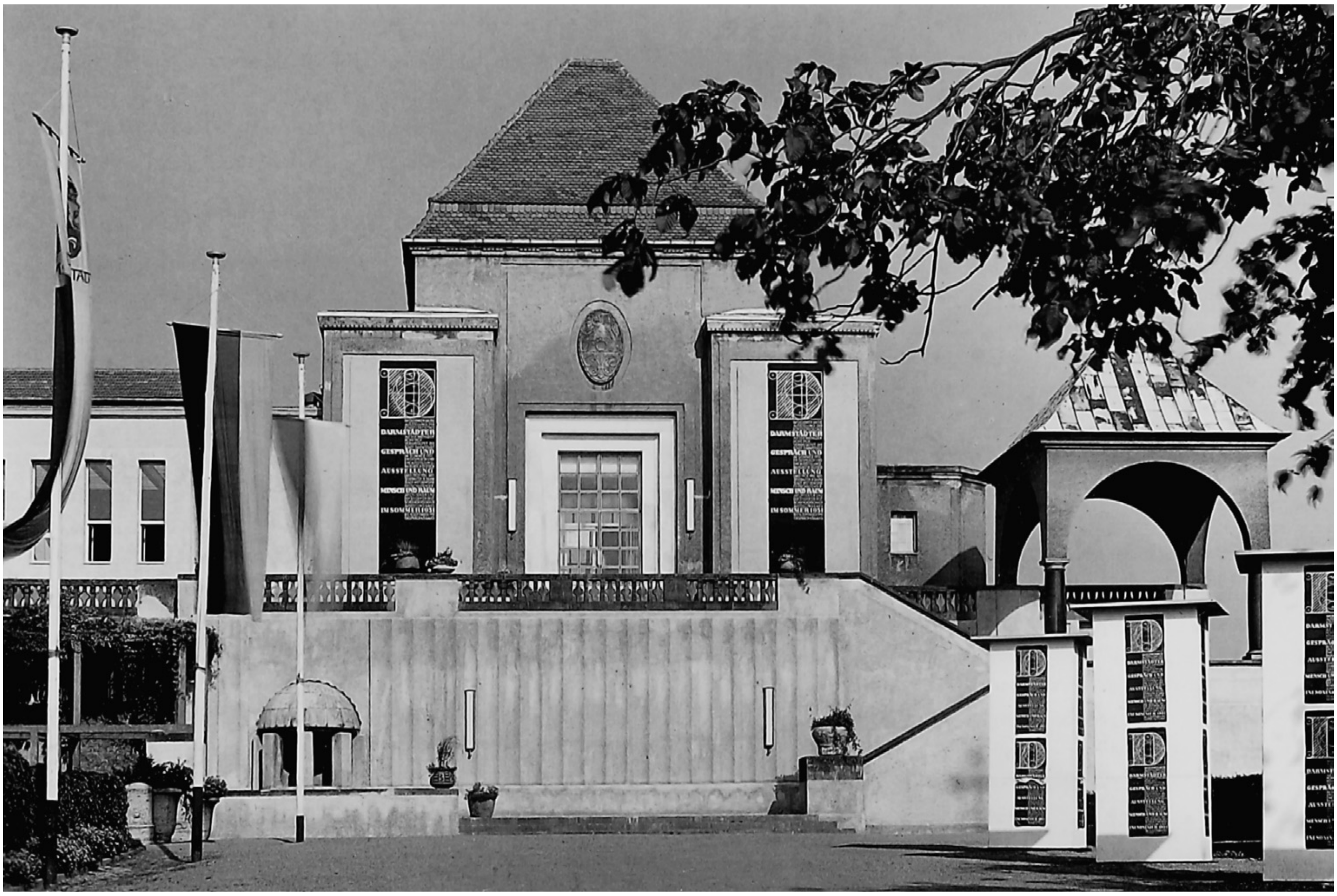
Language and Literature, the Institute for Church Building, the Bauhaus Archive and the "Deutsche Werkbund".

This **CONCENTRATION OF CULTURAL INSTITUTIONS** on the Mathildenhöhe compensated for the loss of Darmstadt's function as capital of the Federal State of Hesse to Wiesbaden after the Second World War. Subsequently, art and the Mathildenhöhe played a particularly important role in the City's search for a new meaningful function. This became apparent in several ways: the safeguarding of the damaged buildings that were under public ownership right after the end of the war, including the Exhibition Hall, the presentation of exhibitions from 1949 onwards, and the implementation of the **"DARMSTÄDTER GESPRÄCHE"** ("Darmstadt Dialogues") from 1950 onwards.

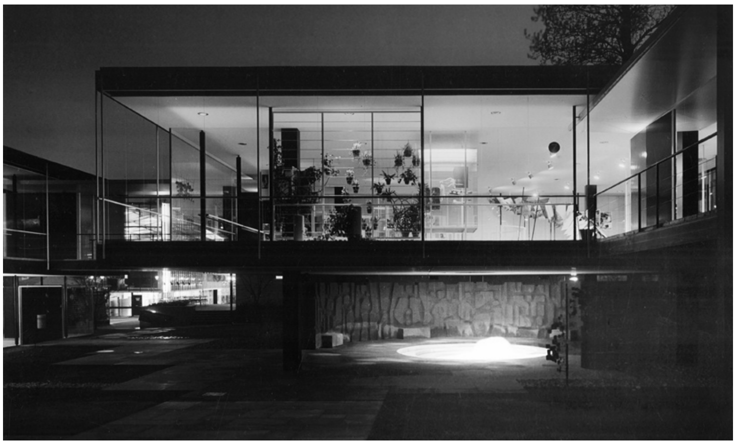
In 1951, the architect Otto Bartning moved to Darmstadt. In 1919, he had provided Walter Gropius with ideas that entered the Bauhaus programme of 1919, and, in 1925, after the Bauhaus moved from Weimar to Dessau, Bartning assumed direction of the Weimar University. In Darmstadt, the City provided him with an apartment in the west wing of the Ernst Ludwig House. Together with Peter Grund, the chief planning officer for Darmstadt, he collaborated in the "Darmstadt Dialogues", which developed into an important forum for the **INTELLECTUAL, CULTURAL AND ARCHITECTURAL REORIENTATION** in Germany after the years of Nazi terror and the severe damage during the war.

"Mensch und Raum" ("People and Space") was the topic of the second Darmstadt Dialogue of 1951, where the numerous participating architects and intellectuals included Martin Heidegger and José Ortega y Gasset. In the history of modernist architecture, it is seen as one of the most significant discussions regarding the topic of reconstruction. At the same time, eleven designs for public buildings by renowned architects were presented in the Exhibition Hall. With these **"MEISTERBAUTEN"** ("master buildings"), Darmstadt intended to explicitly link itself with the heritage of the Darmstadt Artists' Colony on the Mathildenhöhe.[32] Not all "Meisterbauten" could be realised; those that were, like the Single Men's Hostel at the western slope below Mathildenhöhe, erected in 1955 by Ernst Neufert, former colleague of Walter Gropius and Otto Bartning, and Bartning's women's hospital are examples of the endeavours to implement the reconstruction of the City not only quickly, but also while ensuring a very high quality of design and funcionality.[33]

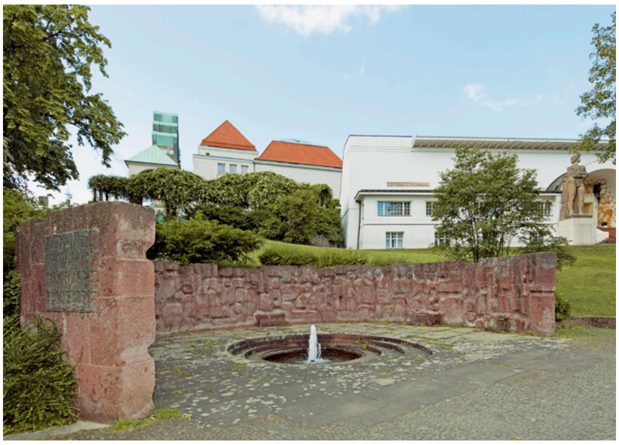
In 1958 Otto Bartning was heavily involved in the German contribution to the World's Fair in Brussels, the first platform for the self-presentation of the young Federal Republic at an international level. The simple and transparent chain of pavilions, designed by Egon Eiermann and Sep Ruf, presented their programmatic "attitude towards restraint", clearly committed to modernism. Bartning took over the design of the department "Helfen und Heilen" ("Help and heal") where, together with sculptor Karl Hartung, he designed a **"QUELLENRAUM"** ("Fountain Room"), an enclosed space with a fountain and a large wall relief. After the exhibition, this fountain with the wall relief by Hartung was translocated to Darmstadt


DARMSTÄDTER
GESPRÄCH UND
AUSSTELLUNG
MENSCH UND RAUM
IM SOMMER 1951

126.1 Exhibition Hall, Second Darmstadt Dialogue “People and Space”, photo 1951



126.2 German Pavilion with “Fountain Room” by Karl Hartung and Otto Bartning at the World’s Fair in Brussels, 1958, photo 1958

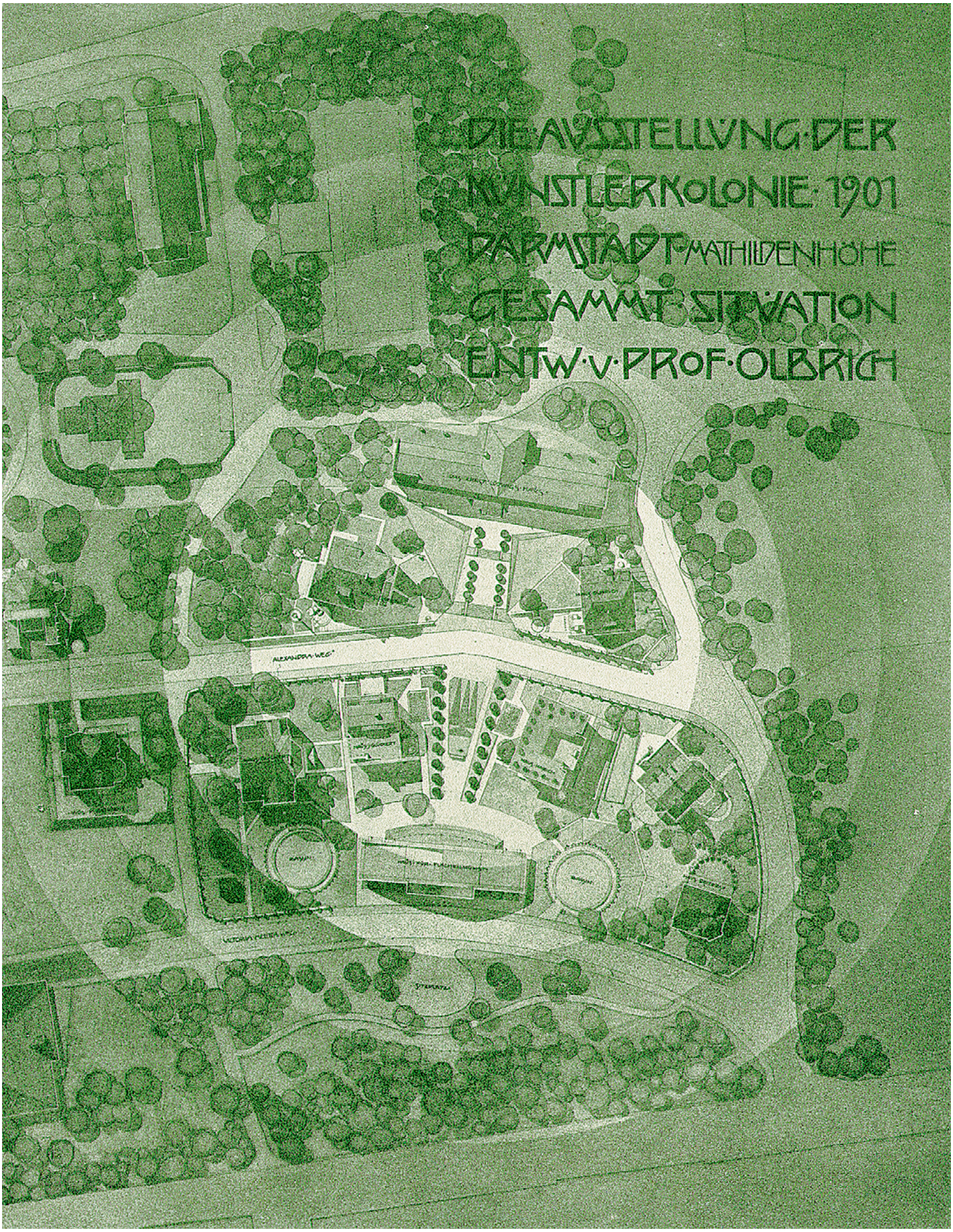


126.3 Karl Hartung and Otto Bartning, Ernst Ludwig Fountain, photo 2012 and installed on the site of Christiansen’s “Villa in Roses”, which had been severely damaged in the war, and where, to this day, it recalls its presentation in Brussels which holds a special importance in German post-war history. [34]

In 1960, the **BAUHAUS ARCHIVE** was established at its first domicile in the Ernst Ludwig House, combined with the objective, following plans by Walter Gropius, to create a large new building to house archives and a museum on the history of this institution central to modernism of the twentieth century, the basic ideas of which were formulated by Joseph Maria Olbrich in 1898. However, as funding could not be secured in Darmstadt for a new building on the neighbouring Rosenhöhe, the archive was moved to Berlin in 1971, although Walter Gropius’ plans for the construction of the museum had already progressed well. They were implemented in Berlin with only minor changes.

During the 1960s, there was an increasing appreciation of the buildings on the Mathildenhöhe and a growing interest in its history. The City of Darmstadt gradually acquired some houses of the Darmstadt Artists’ Colony from private ownership and carried out repairs to these houses. This included the buildings of the first Darmstadt Artists’ Colony exhibition, the Large Glückert House, which was purchased in 1961, the Olbrich House, which was bequeathed to the City in 1975, and the Deiters House, which was purchased in 1986. [35] The Wedding Tower was renovated from top to bottom between 1980 and 1994. The Exhibition Hall underwent extensive renovations during several periods in the 1970s to meet the requirements for international exhibitions, and, at the same time, an extension for a workshop annexe was added to the north side.[36]

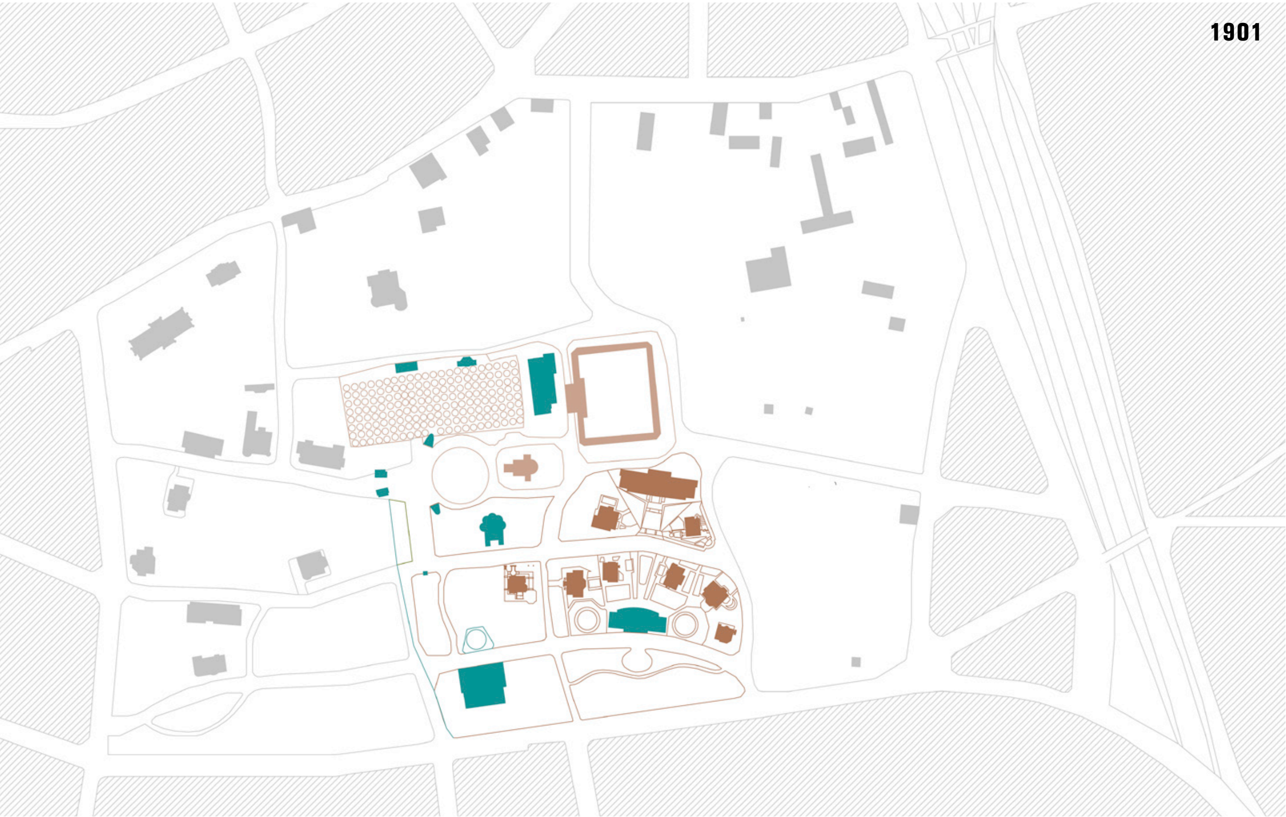
Several large exhibitions in the Exhibition Hall shed light on the artistic and cultural-historical importance of the Mathildenhöhe. Of particular significance was the first large retrospective on the occasion of the 75th anniversary of the first Darmstadt Artists’ Colony exhibition, which opened in the autumn of 1976.[37] Presented one year after the European Architectural Heritage Year (1975), this exhibition marked the turning point in dealing with the buildings and parks of the Mathildenhöhe. From now on, the city consistently strived to prevent subsequent changes to the site, to explore its history, and to make it accessible to the general public. Preparations for the 100th anniversary of the first Darmstadt Artists’ Colony exhibition involved an authentic restoration of the parklands. Additional buildings were restored. During 2008, an investment programme was provided for this purpose. At this time, preliminary works were already being carried out for nomination to the UNESCO World Heritage List, which led to inscription in the German tentative list in 2014.


DIE·AVSSTELLVNG·DER
KVNSTLERKOLONIE·1901
DARMSTADT·MATHILDENHÖHE
GESAMMT·SITVATION
ENTW·V·PROF·OLBRICH
ALEXANDRA-WEG
VICTORIA-MELITA-WEG

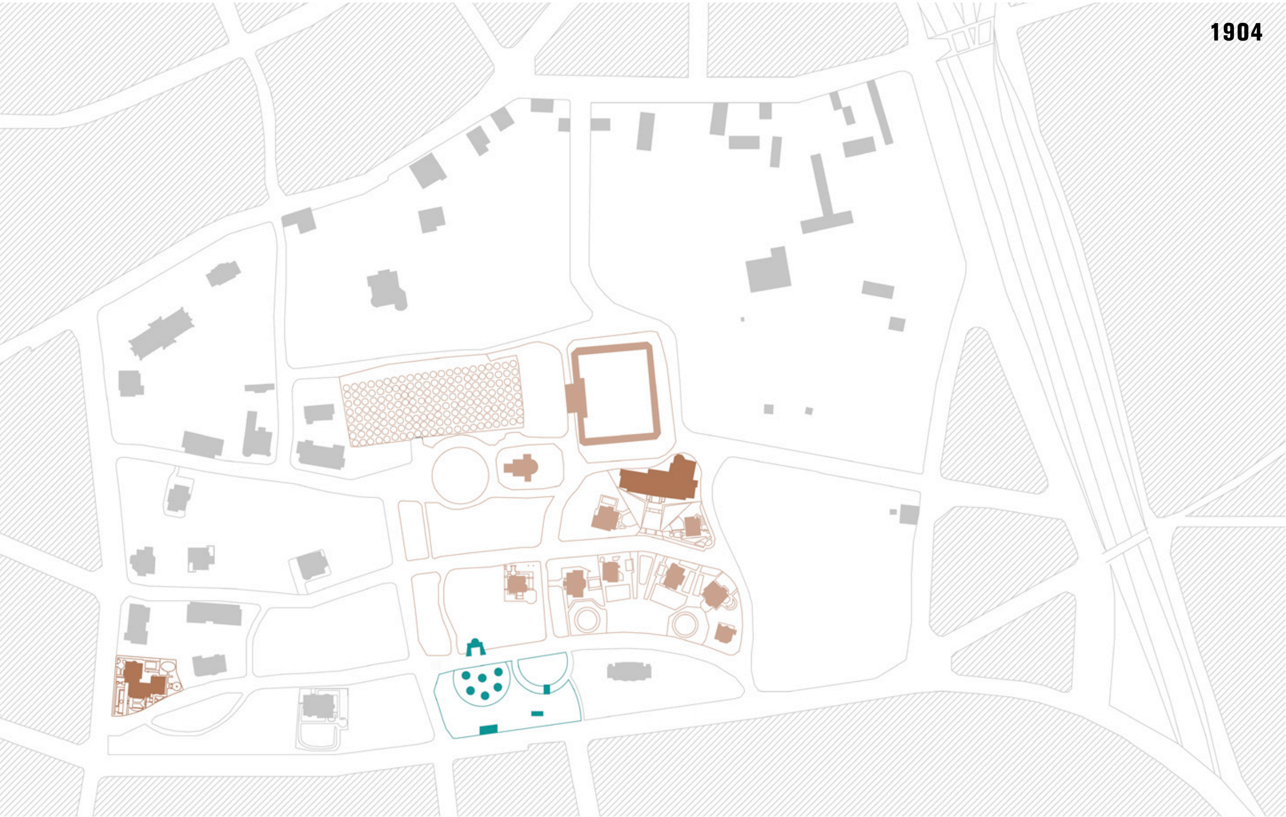
128.1 Joseph Maria Olbrich, Masterplan for the 1901 Darmstadt Artists’ Colony Exhibition, 1901

A CITY,
WE NEED TO BUILD
AN ENTIRE
CITY!

Joseph Maria Olbrich, 1901

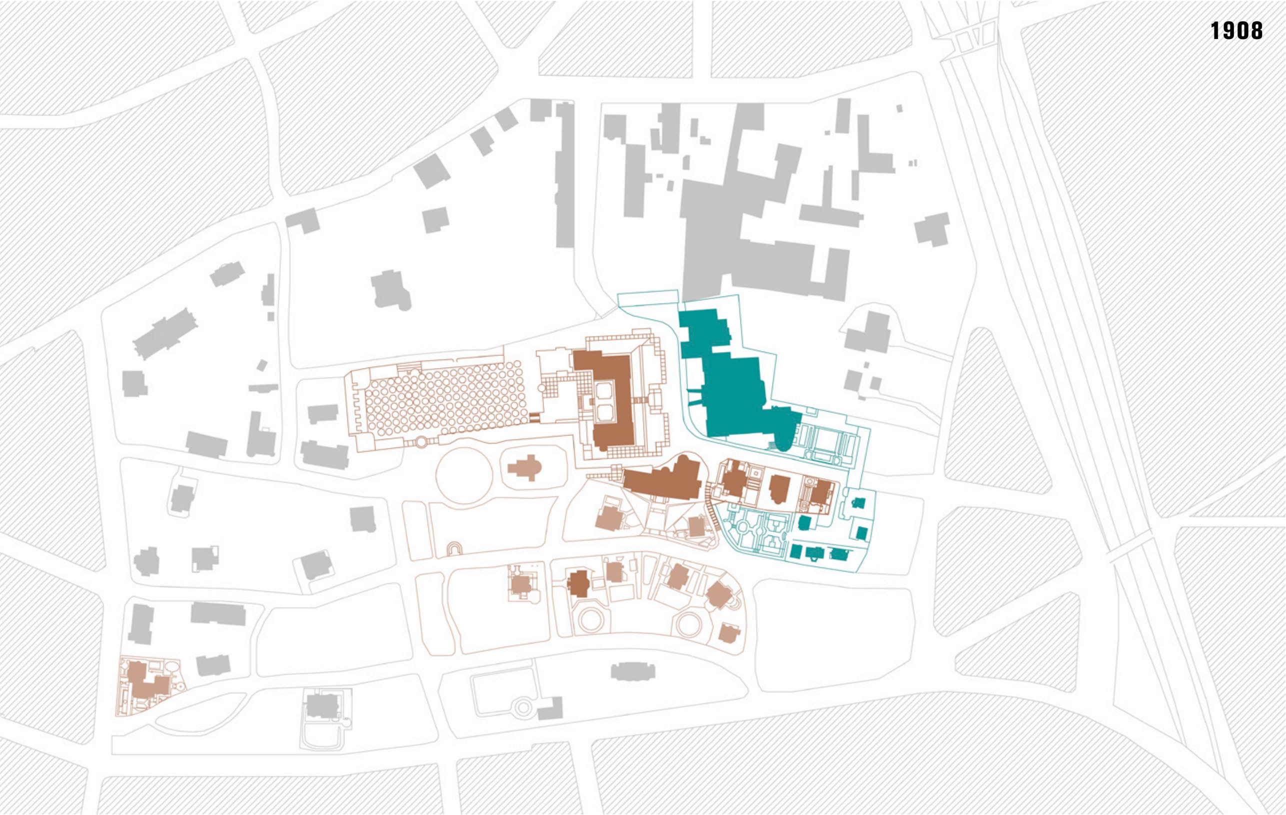


130.1 Site plan of the 1901 Exhibition of the Darmstadt Artists’ Colony

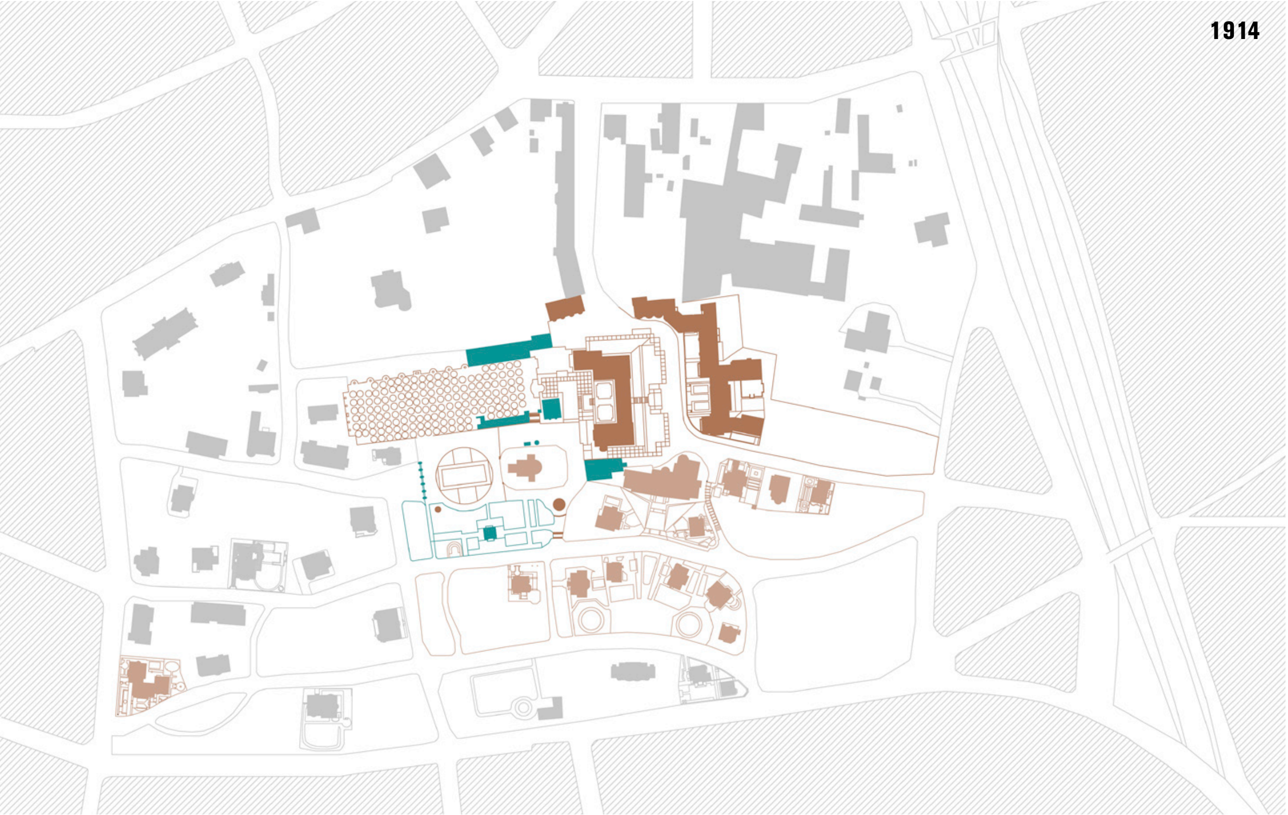


130.2 Site plan of the 1904 Exhibition of the Darmstadt Artists’ Colony

- 🟫 Permanent building of the respective year’s exhibition
- ▨ Permanent building not part of the respective year’s exhibition
- 🟦 Temporary building of the respective year’s exhibition

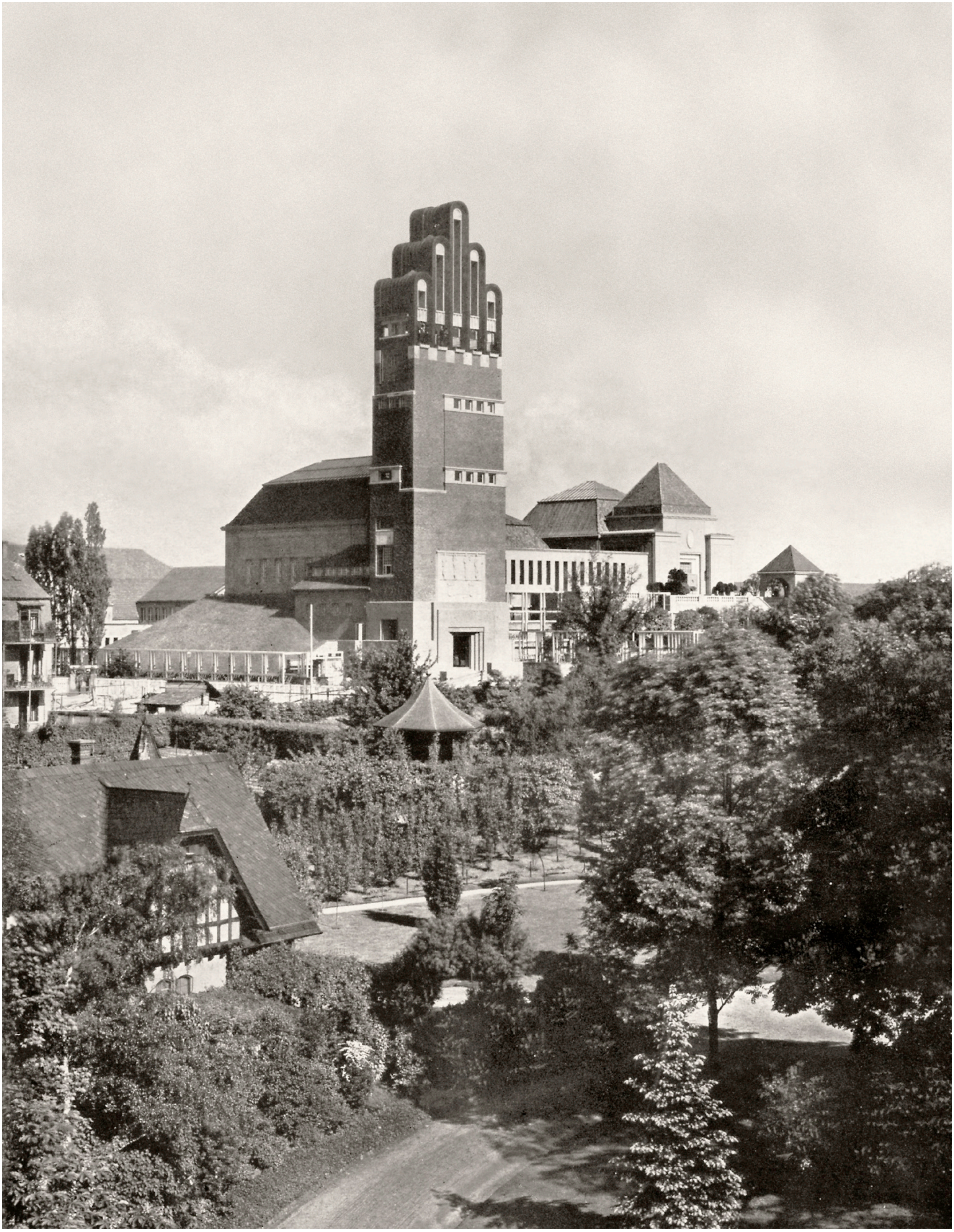


131.1 Site plan of the 1908 Hessian State Exhibition of Fine and Applied Arts



131.2 Site plan of the 1914 Exhibition of the Darmstadt Artists’ Colony

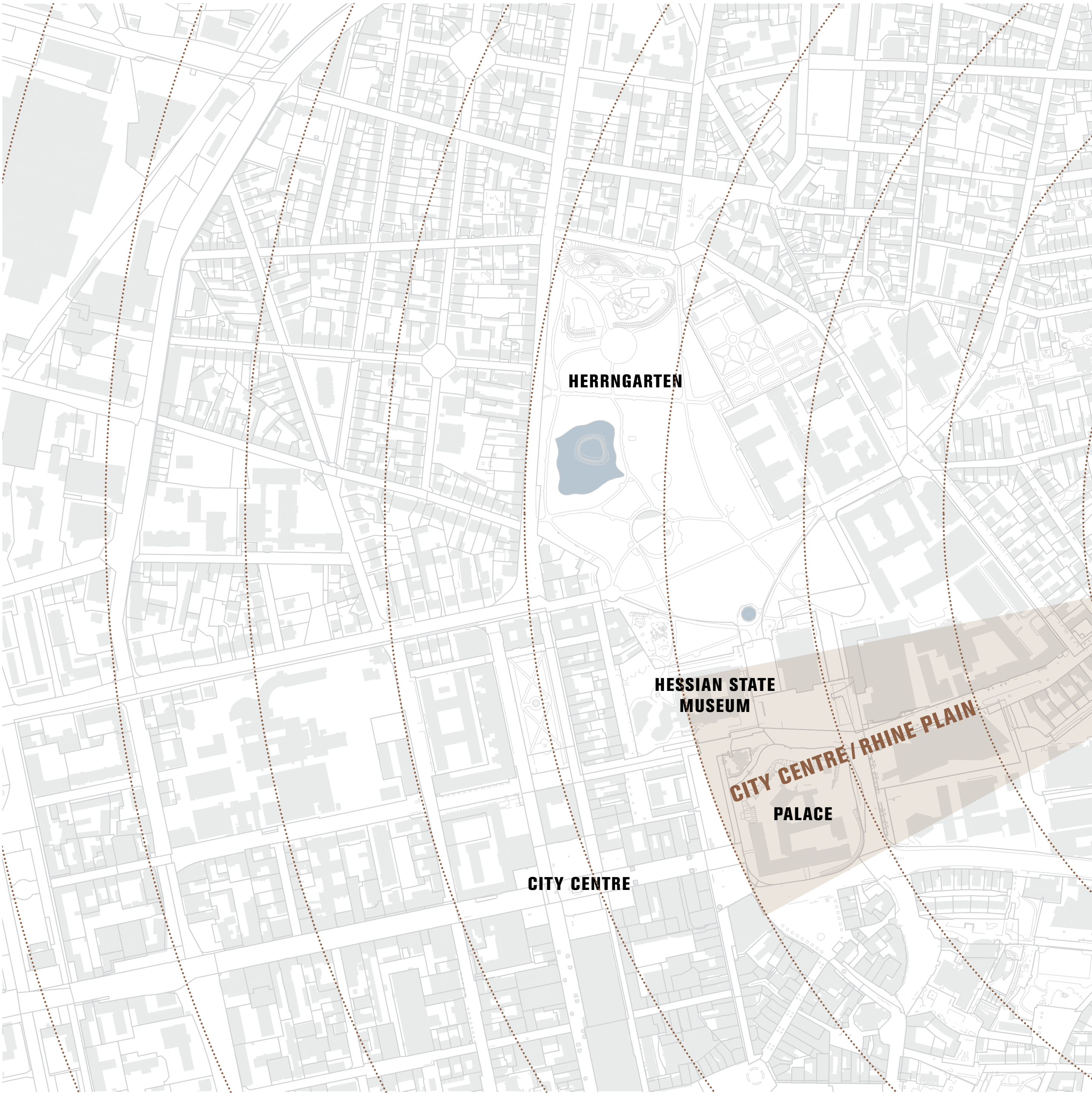
■ Permanent building of the respective year’s exhibition
■ Permanent building not part of the respective year’s exhibition
■ Temporary building of the respective year’s exhibition



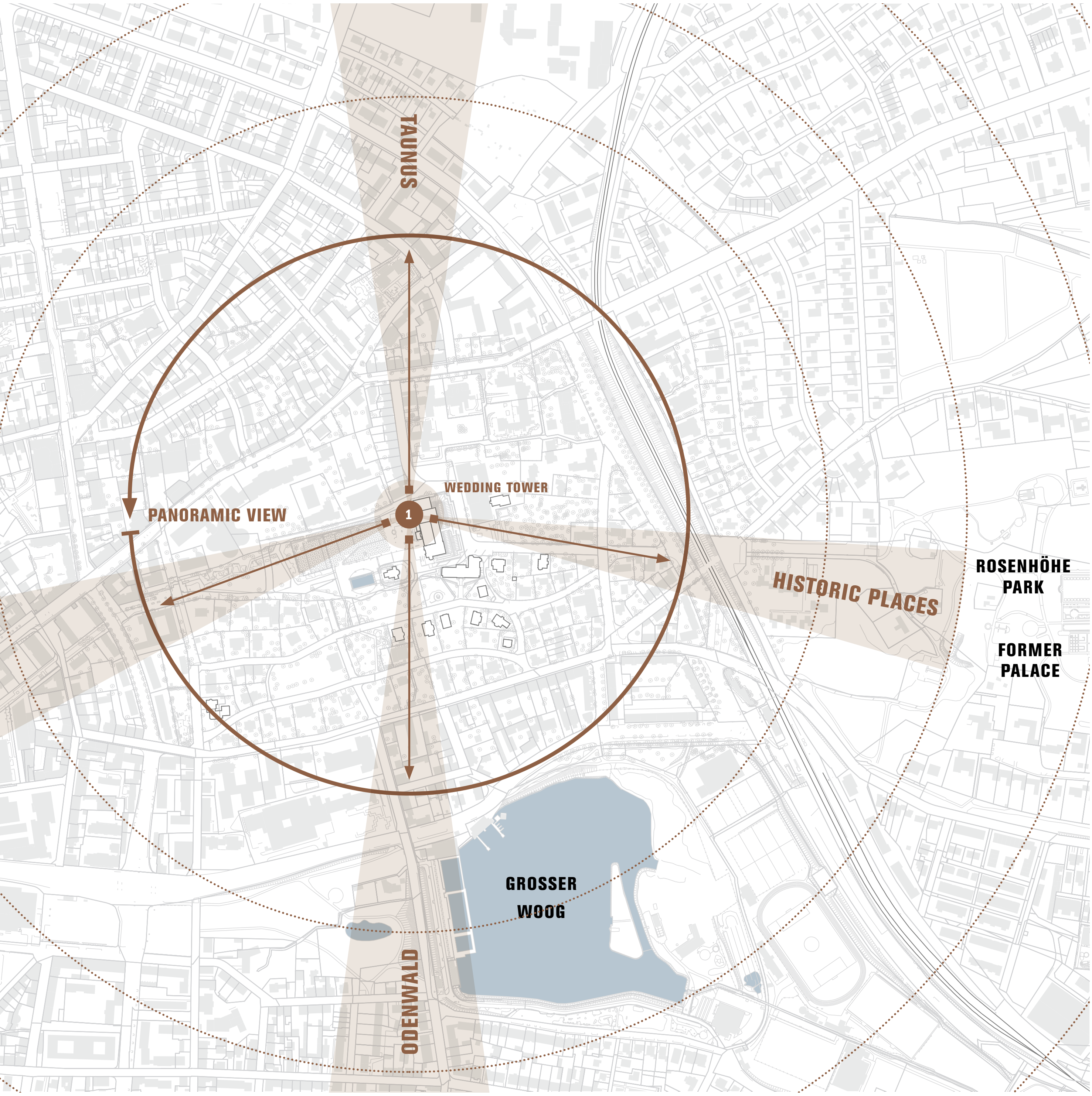
132.1 Wedding Tower with Exhibition Hall, 1908, view from north-west, photo 1908

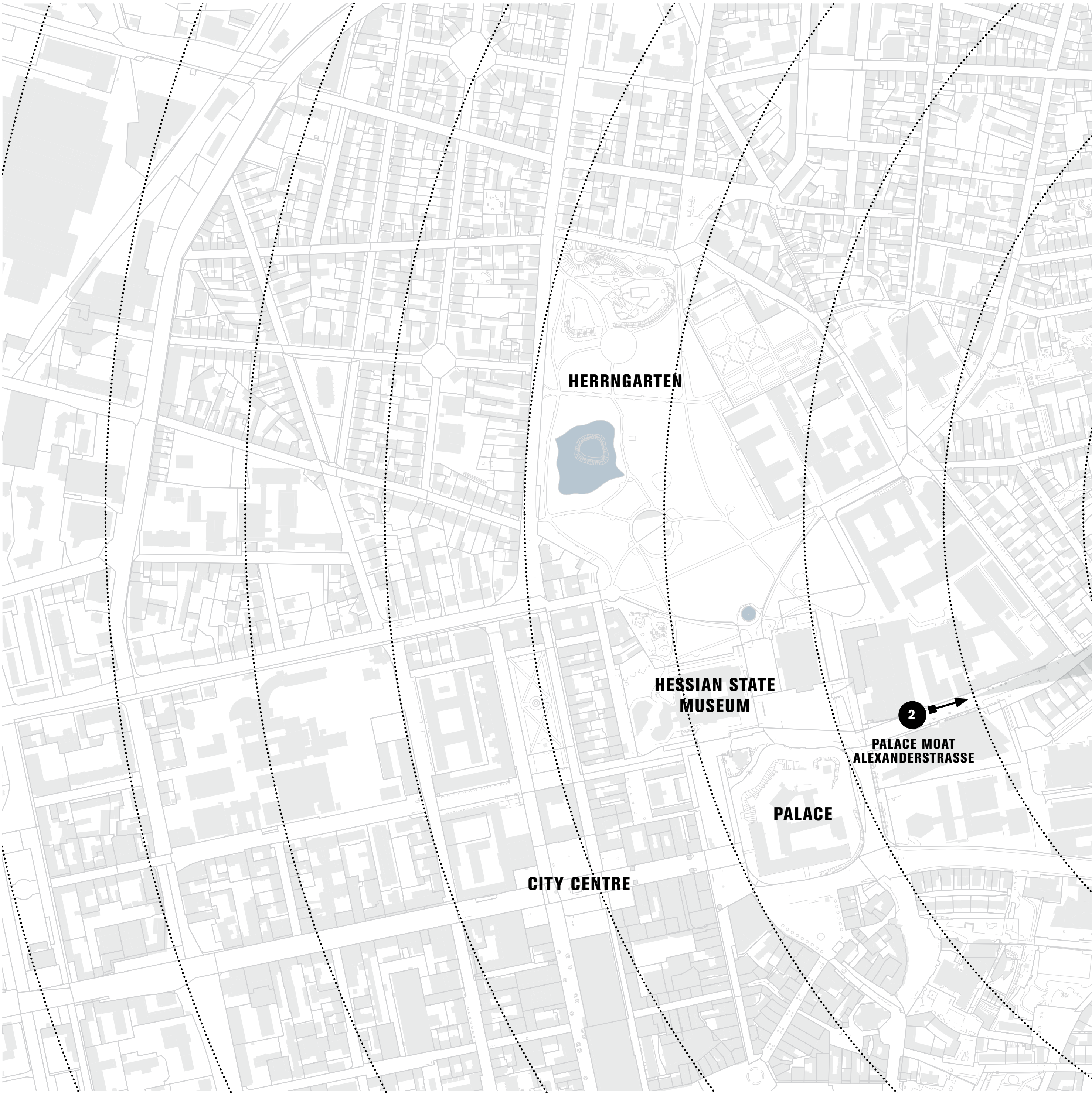
> MORE THAN ITS CONTENT,
> OLBRICH’S BUILDING
> ITSELF WILL BE THE FOCUS
> OF ATTENTION.
> ITS VARIOUS ELEMENTS,
> ALONG WITH THE SOARING
> WEDDING TOWER [...]
> CROWN THE EXHIBITION HILL
> LIKE AN ACROPOLIS

Victor Zabel, 1908

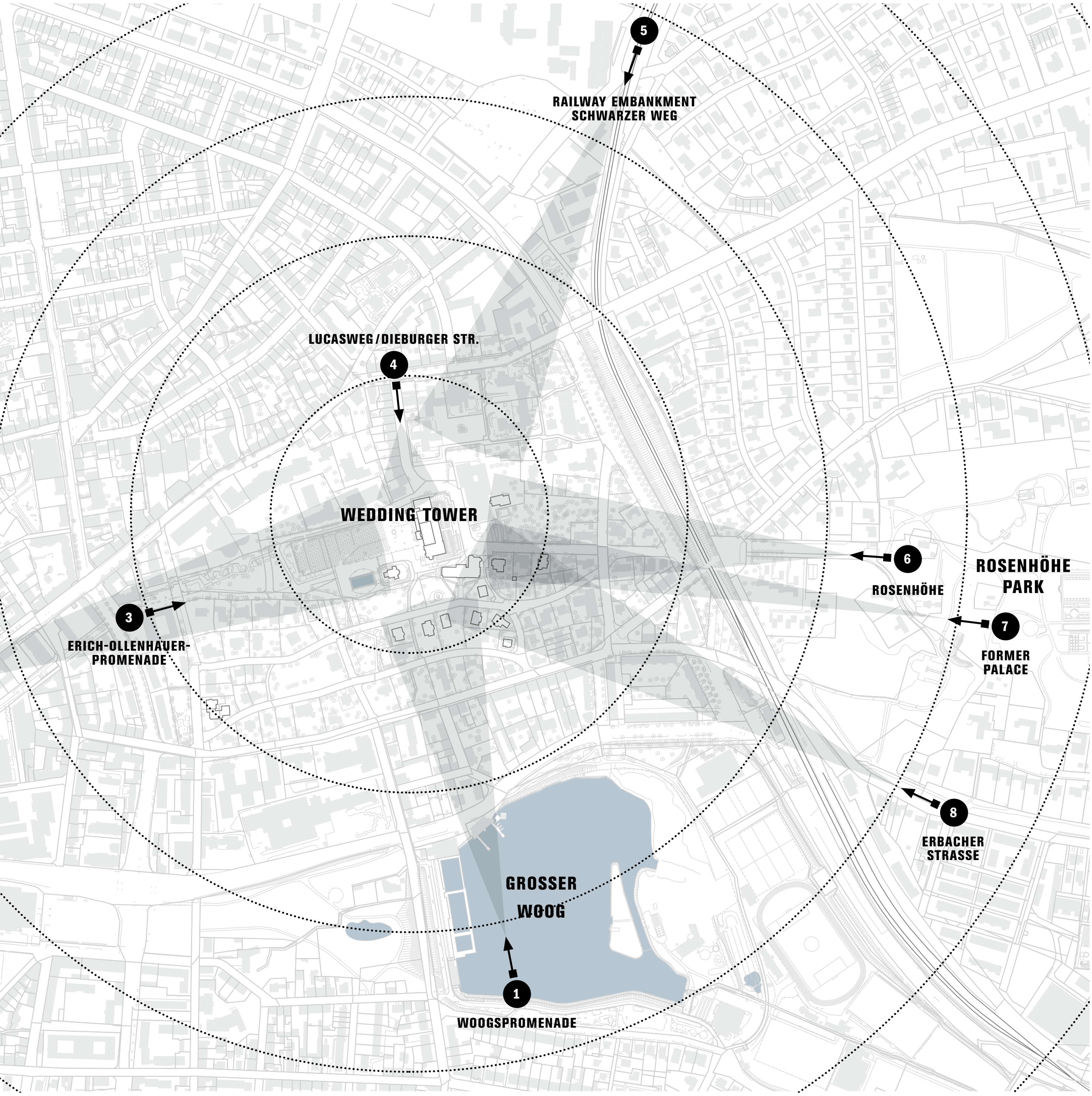

HERRNGARTEN
HESSIAN STATE MUSEUM
CITY CENTRE / RHINE PLAIN
PALACE
CITY CENTRE

134.1 Panoramic view with sight lines from the Mathildenhöhe Darmstadt, see Management Plan **[CHAPTER 4.3]**


TAUNUS
WEDDING TOWER
1
PANORAMIC VIEW
HISTORIC PLACES
ROSENHÖHE PARK
FORMER PALACE
GROSSER WOOG
ODENWALD


HERRNGARTEN
HESSIAN STATE MUSEUM
PALACE
CITY CENTRE
2
PALACE MOAT ALEXANDERSTRASSE

136.1 Sight lines to the Mathildenhöhe Darmstadt, see Management Plan **[CHAPTER 4.3]**


5
RAILWAY EMBANKMENT
SCHWARZER WEG
LUCASWEG/DIEBURGER STR.
4
WEDDING TOWER
6
ROSENHÖHE
ROSENHÖHE
PARK
7
FORMER
PALACE
3
ERICH-OLLENHAUER-
PROMENADE
8
ERBACHER
STRASSE
GROSSER
WOOG
1
WOOGSPROMENADE

[1] Description of the park by Philipp August Pauli, in: id. Gemälde von Darmstadt, Darmstadt 1821, p. 5 et seq. quoted from: Kulturdenkmäler in Hessen. Stadt Darmstadt, published by the Hessian State Office for Monuments and Sites in collaboration with the City of Darmstadt, Monument Protection Authority, Günter Fries, Nikolaus Heiss, Wolfgang Langner, Irmgard Lehn, Eva Reinhold-Postina, Braunschweig, Wiesbaden 1994, p. 305. [2] See among others Friedrich Gottlieb Klopstock: Oden, Vol. 1, Leipzig 1798, pp. 280–288. http://www.zeno.org/Literatur/M/Klopstock; retrieved 07.09.2017. [3] On the infrastructural development of the City of Darmstadt see: Dieter Schott, Die Vernetzung der Stadt. Kommunale Energiepolitik, öffentlicher Nahverkehr und die “Produktion” der modernen Stadt. Darmstadt – Mannheim – Mainz 1880–1918, Darmstadt 1999; on Lueger, see chapter: “Wasserversorgung: Der schwierige Weg zum lebenswichtigen Gut”, pp. 170–172. [4] Kurt Mauel, “Lueger, Otto” in: Neue Deutsche Biographie 15 (1987), p. 465–466 [online version]; URL: https://www.deutsche-biographie.de/gnd117667358.html#ndbcontent; retrieved 07.09.2017 [5] At the time the university was called Großherzogliche Technische Hochschule Darmstadt, nowadays it´s name is Technische Universität Darmstadt [6] “Bebauungsplan der Mathildenhöhe”, in: First supplement to no. 250 of “Darmstädter Tagblatt”, dated 25 October 1897, Stadtarchiv Darmstadt. [7] Hofmann himself planned the houses at Nikolaiweg 4, 6 and 14. The residential buildings, designed in eclectic styles, flanked the main entrance to the Mathildenhöhe on the west side, on the ascent from the lower lying city. They were badly damaged during the Second World War and subsequently removed. [8] See: Schott, as per note 3, p. 247 et seq. [9] Ibid. [10] In 2010, the Institut Mathildenhöhe presented a comprehensive retrospective on Joseph Maria Olbrich, which was subsequently displayed in the Leopold Museum in Vienna. Ralf Beil, Regina Stephan (ed.), Joseph Maria Olbrich (1867–1908). Architekt und Gestalter der frühen Moderne, exhibition catalogue, Institut Mathildenhöhe Darmstadt, Ostfindern Ruit 2010. [11] Eckhart G. Franz (ed.), Erinnertes, Aufzeichnungen des letzten Großherzogs Ernst Ludwig von Hessen und bei Rhein with a biographical essay by Golo Mann, Darmstadt 1983, p. 115. [12] On the contributions by the Artists’ Colony to the exhibitions, see Paul Sigel, “Most charming examples”. Contributions by the Darmstadt Artists’ Colony to international exhibitions around 1900, in: Hessian State Office for Monuments and Sites (ed.): “A city, we need to build an entire city!” The Darmstadt Artists’ Colony on the Mathildenhöhe, (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), Wiesbaden 2017, pp. 69–80. [13] Quoted from Hermann Bahr, “Ein Dokument Deutscher Kunst”, in: Bildung. Essays. Leipzig 1900, p. 45 [14] Quoted from Ulrich Conrads, Programme und manifeste zur Architektur des 20. Jahrhunderts, Braunschweig/Wiesbaden 1981, p. 47. [15] This thesis of a direct connection between Darmstadt Mathildenhöhe and the Bauhaus in Dessau, based on textual analyses and comparison of the designs and buildings, formed the conclusion of the exhibition by Joseph Maria Olbrich, architect and designer of early Modernism, Institut Mathildenhöhe Darmstadt, 2010. [16] Georg Fuchs, “Die Wohnräume des Deutschen Abteilung der Turiner Ausstellung” in: Deutsche Kunst und Dekoration, Vol. 11, 1902, pp. 45–64, here: p. 45. [17] See: Comparative Analysis, (chapter 3.2) [18] Johann Vincenz Cissarz, exhibition poster of the Artists’ Colony Darmstadt exhibition, 1904, depicted in: Philipp Gutbrod, Weltentwürfe – Die Künstlerkolonie Darmstadt 1899–1914, exhibition catalogue, Darmstadt 2015, p. 8. [19] Annette Wolde, Daten zur Geschichte der Darmstädter Künstlerkolonie, in: Ein Dokument Deutscher Kunst – Darmstadt 1901–1975, exhibition catalogue, Darmstadt 1976, Vol. 5, pp. 41–48, here: p. 44. [20] Zweite Kammer, Drucksachen, 1903/06, 569, p. 2 et seq., quoted from Annette Wolde, Der ökonomische Hintergrund der Künstlerkolonie, in: Ein Dokument Deutscher Kunst, as note 18, pp. 49–55, here: p. 53. [21] See: Regina Stephan, Die gebaute Architekturdebatte. Mathildenhöhe, der Großherzog und seine These von “Ehrgeiz und Friktion”, in: Hessian State Office for Monuments and Sites (ed.): “A city, we need to build an entire city!” The Darmstadt Artists’ Colony on the Mathildenhöhe, (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), Wiesbaden 2017, pp. 190–200. [22] Bärbel Herbig, Doris Schröder; Darmstadt Mathildenhöhe. Architektur im Aufbruch der Moderne, Beiträge zum Denkmalschutz in Darmstadt, issue 8, Darmstadt 2014, p. 18. [23] Annette Wolde, see note 18, p. 45. [24] See Staatliche Museen Preußischer Kulturbesitz (ed.), Joseph Maria Olbrich. Die Zeichnungen in der Kunstbibliothek Berlin. Critical catalogue, edited by Karl Heinz Schreyl with the assistance of Dorothea Neumeister, Berlin 1972, pp. 75–78. [25] Victor Zabel, Die Hessische Landesausstellung 1908, in: Die Werkkunst, issue 3, 1907/08, pp. 369–373, here: p. 370. [26] Wolde, see note 19, p. 47. [27] Ibid. p. 47 et seq. [28] In 1911, Heinrich Tessenow had erected pavilion buildings in Dresden’s Hellerau quarter which were used as residential homes for teachers of the “Educational institution for Music and Rhythm of Émile-Jaques Dalcroze”. They used pre-fabricated wooden wall panels, which were, however, filled with bricks. Müller’s Dismountable Holiday Home in Darmstadt was a purely wooden construction. [29] Since 1926, the lions mark the entrance to the Rosenhöhe Park, where they are standing on new, high brick columns designed by Albin Müller. Since 1939, the columns stand at the entrance to the stadium of the Technical University Darmstadt. [30] Birgit Wahmann, Gärten der Mathildenhöhe, in: Mathildenhöhe Darmstadt. 100 Jahre Planen und Bauen für die Stadtkrone 1899–1999. Vol. 1, Die Mathildenhöhe – ein

Jahrhundertwerk, published by the City of Darmstadt, Darmstadt 2004, pp. 60–79, here: p. 77. [31] Christiane Geelhaar, Wiederaufbau und Umbau im Geist der 50er Jahre. Ausstellungshallen, Hochzeitsturm, Ernst-Ludwig-Haus 1946–1952, in: Mathildenhöhe Darmstadt, see note 30, pp. 80–85, here: p. 80. [32] For financial reasons, only five could be realised, http://www.darmstadt-stadtlexikon.de/m/meisterbauten/; retrieved on 6.10.2017 [33] The success of the Darmstadt activities justified the appointment of Otto Bartning as advisor for urban development in West Berlin, where he was involved in numerous projects. In his function as organiser of the international building exhibition Interbau in West-Berlin in 1957, he significantly shaped this excellent event on the building culture of the post-war era. His underlying plan for urban development formed the basis of the design of the new urban district as a relaxed and green cityscape. [34] See Werner Durth, Wert and Wandel. Zur Entstehungs- und Wirkungsgeschichte der Künstlerkolonie in Darmstadt, in: Hessian State Office for Monuments and Sites (ed.): "A city, we need to build an entire city!" The Darmstadt Artists' Colony on the Mathildenhöhe, (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), Wiesbaden 2017, pp. 271–282, here: p. 279 et seq. [35] Christine Geelhaar, Großes Glückert-Haus. Renovierung des Hauses 1965–1968, in: Mathildenhöhe Darmstadt, see note 30, pp. 94–99, id. Haus Olbrich. Umbau für das Deutsche Poleninstitut, ibid. pp. 110–111, id. Haus Deiters. Rekonstruktion, Umbau für öffentliche kulturelle Nutzungen 1988–1992, ibid. pp. 126–130. [36] Ibid. pp. 80–84 and 100–104. [37] Ein Dokument Deutscher Kunst, Darmstadt 1901–1976, 5-volume exhibition catalogue, Darmstadt Mathildenhöhe, Hessian State Museum, Kunsthalle; 22 October 1976 to 30 January 1977, Darmstadt 1977.